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THE ART OF SINGING;

IN THREE PARTS:

TO WIT,

I. THE MUSICAL PRIMER,
II. THE CHISTIAN HARMONY,
III. THE MUSICAL MAGAZINE.

BY ANDREW LAW.

FOURTH EDITION WITH ADDITIONS AND IMPROVEMENTS.
PRINTED UPON A NEW PLAN.

PUBLISHED ACCORDING TO ACT OF CONGRESS.

PRINTED AT CAMBRIDGE, BY W. HILLIARD. 1803.

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III. THE M

BY

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NTLEMEN,

THE following work is addreſſed
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friends of religion and virtue, as well as
in worſhipping aſſemblies.

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per Reſpects,

THE AUTHOR.

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INTRODUCTORY TREATISE

ON

VOCAL MUSIC.

CHAP. I. OF MUSIC AS A SCIENCE.

THE more nice and curious ſhades of Melody and Harmony are ſo ſubtle as to elude the graſp of Rules. Theſe muſt therefore be left wholly to the regulation of the fancy and the judgment. But the more prominent features of ſounds are not only remarkable uniform, but definable. Hence, Rules are formed; and rules, rendered definite, are what properly conſtitute the ſcience, or theory of muſic. It is the buſineſs of ſcience, or theory then, to point out and illuſtrate thoſe rules, this, in the following pages, is accordingly attempted.

Some of the Rules and Illuſtrations may appear difficult and perhaps unintelligible to learners; but if they ſhould not be able to understand them, with once reading, let them by no means be diſcouraged, for perſeverance in ſtudy and practice will render them plain and familiar.

Meanwhile, the following chapters may be of ſervice to ſuch as deſign themſelves for inſtructors, for the ſubjects are ſuch as they ought fully underſtand, and faithfully to inculcate.

CHAP. II. OF MUSIC AS AN ART.

"SCIENCE," ſays a critical Writer, "is a ſpeculative Art, and Art a practical Science." As it is therefore the office of ſcience to furniſh rules, ſo it is the office of Art to put them into practice. But the uſual method of teaching vocal muſic is faulty. Learners are hurried forward too rapidly. They attempt to ſing airy and difficult pieces of muſic before they have learnt to ſing thoſe that are more plain. The conſequences are ſuch as might be expected. Multitudes are diſcouraged and give up ſinging entirely; and many, who perſevere, acquire bad habits and become, at beſt, but miſerable performers.

In reading the pupil is conducted onward, ſtep by ſtep, from the elements of his Art from his *a*, *b*, *c*, till he is able to read the moſt complicated ſentences at ſight. So ought it to be in muſic. The learner ſhould begin with the rules, which are the elements; the *a*, *b*, *c*, of his art.

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From these he ought to ascend gradually. From a mere melody, or succession of [illegible] their most simple state, as the eight notes, he ma
venture to rise a step higher, to the plainest lessons and tunes; and from thence t[illegible] re less plain. By proceeding in this way, he w
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To administer refined and rational amusement, is only an inferior branch of th[illegible] of music. Her principal prerogative is, to rou
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harmonious; and above all, that the words be distinctly and clearly spoken, th[illegible] ng may be understood; that sound and sense, con
bined and reciprocally improved, may appear in their united force, and native l[illegible] ty, [illegible] e copable of producing their utmost effect.

CHAP. III. OF TONING AND TU[illegible] G THE VOICE.

GOOD tones, in proper tune are indispensibly requisite in order to good musi[illegible] One of the first and most important objects of the instruct
should therefore be, to modulate the tones, or sounds of each voice, so as to ren[illegible] them a reeable; and where different voices join togethe
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be agreeable, must be open, smooth and flexible; and, to be in tune each voice[illegible] accord with the others. Tones are the ground work o
music, and if these are rough, or otherwise faulty, good music is at an end.—T[illegible] ad performers to sing in a smooth and flowing voice, is
principal duty of instructors. In this, I know, I have but repeated a proposition[illegible] ce of which, I had before expressed; but I wish it t
be more than repeated, to be remembered, and carried into practice; for of a t[illegible] it con ains a duty that is neglected by most American teac
ers. The tones of our singers are in general, I had almost said universally rou[illegible] harsh and dissonant. In a word, our singing in general is e
tremely harsh; and this harshness produces its natural effects. It renders our p[illegible] ody l s pleasing and less efficacious; but it does more; i
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t variety and energy by guarding against the reiterated use of the perfect chords. Great numbers of the American composers, on the contr
ry, as it were, on purpose to accommodate their music for harsh singing, have in[illegible] ced the smooth and perfect chords, till their tunes are
sweet, languid and lifeless; and yet these very tunes, because they will better be[illegible] the discord of grating voices, are actually preferre
to the take a generel run, to the great prejudice of much better music, produce[illegible] n this country, and almost to the utter exclusio
ne European compositions. But it was the roughness, of our singing that oug[illegible] ave been smoothed and polished, and not the
of Madan and Handel. If there is ought of roughness or discord required in [illegible] hould arise from the composition it[illegible]
the voices of the singers. These should all be sweet, graceful and flowing. In[illegible] g the sweet-chorded tunes of this c[illegible]
toned voices, and they will immediately cloy, sicken and disgust.

To correct our taste, and give to our music the energy and variety it requires, [illegible] begin at the

THE

MUSICAL PRIMER;

OR THE

FIRST PART OF THE ART OF SINGING:

CONTAINING THE RULES OF

PSALMODY

NEWLY REVISED AND IMPROVED;

TOGETHER

With a number of PRACTICAL LESSONS and PLAIN TUNES;

Designed expressly for the use of LEARNERS.

BY ANDREW LAW.

Diſtrict of Maſſachuſetts Diſtrict, *to wit:*

BE IT REMEMBERED, that on the tenth day of December, in the twenty-eighth Year of the Independence of the UNITED STATES of AMERICA, ANDREW LAW, of the ſaid Diſtrict, depoſited in this Office the Title of a Book, the Right whereof he claims as Author, in the Words following, *to wit:* The Art of Singing; in three Parts, *to wit:* 1. The Muſical Primer. 2. The Chriſtian Harmony. 3. The Muſical Magazine. By ANDREW LAW. Fourth Edition, with additions and improvements. Printed upon a new plan.

In conformity to the Act of the CONGRESS of the UNITED STATES, entitled, "An Act for the Encouragement of Learning, by ſecuring the Copies of Maps, Charts, and Books, to the Authors and Proprietors of ſuch Copies, during the Times therein mentioned."

A true Copy of Record.

Atteſt, N. GOODALE, *Clerk.*

N. GOODALE, { *Clerk of the Diſtrict of Maſſachuſetts Diſtrict.*

DEDICATION.

To the Miniſters of the Goſpel, and the Singing Maſters, Clerks and Choriſters throughout the United States.

GENTLEMEN,

THE following work is addreſſed to you. It claims your candid and thorough peruſal. It exhibits an Introductory Treatiſe and an Elementary Scale, poſſeſſing, it is believed, improvements of real and permanent worth; and it alſo preſents ſpecimens of that chaſte and ſober, that ſublime and ſolemn Pſalmody which the friends of religion and virtue, as well as the friends of ſacred ſong, would rejoice to ſee more generally improved in worſhipping aſſemblies.

It will not, perhaps, have eſcaped the obſervation of any one of you, that very much of the muſic in vogue is miſerable indeed. Hence the man of piety and principle, of taſte and diſcernment in muſic, and hence, indeed, all, who entertain a ſenſe of decency and decorum in devotion, are oftentimes offended with that lifeleſs and inſipid, or that frivolous and frolickſome ſucceſſion and combination of ſounds, ſo frequently introduced into churches, where all ſhould be ſerious, animated and devout; and hence the dignity and the ever varying vigor of Handel, of Madan, and of others, alike meritorious, are, in a great meaſure, ſupplanted by the pitiful productions of numerous compoſuiſts, whom it would be doing too much honor to name. Let any one acquainted with the ſublime and beautiful compoſitions of the great Maſters of Muſic, but look round within the circle of his own acquaintance, and he will find abundant reaſon for theſe remarks.

The evil is obvious. Much of the predominating Pſalmody of this country is more like ſong ſinging, than like ſolemn praiſe. It reſts with you, Gentlemen, to apply the remedy. The work of reformation is arduous, but not impracticable, and the more difficult the taſk, the more praiſe worthy the accompliſhment.

I will further add, that there are no deſcription of citizens in the community, who have it in their power to do half as much, as you, towards correcting and perfecting the taſte in muſic, and towards giving to devotional praiſe its due effect upon our lives and converſation..

The cauſe of religion and virtue has therefore a claim upon your exertions. What remains then, but that every one who is convinced of the want, begin the work? Individual exertions, rendered unexceptionable, become univerſal, and the buſineſs is ended.

That you may criticiſe with the keenneſs and candor of real maſters of muſic, and correct with the courage and conduct of irreſiſtable reformers, is all that the fondeſt friends of ſacred muſic would aſk or wiſh; and if the following Book be found but an individual's mite, towards promoting ſo noble an undertaking as that, of improving the religious praiſe of a riſing Empire, it will never become a ſubject of regret to one, who has devoted up the greater part of his life to the cultivation of Pſalmody, and who is,

With all proper Reſpects,

THE AUTHOR.

ADVERTISEMENT.

THIS Book exhibits a New Plan of printing Muſic. Four kinds of characters are uſed; and are ſituated between the ſingle bars that divide the time, in the ſame manner as if they were on lines and ſpaces; and in every inſtance, where two characters of the ſame figure occur, their ſituations mark, perfectly, the height and diſtance of their ſounds; and every purpoſe is effected without the aſſiſtance of lines.

Theſe four kinds of characters alſo, denote the four ſyllables, mi, faw, ſol, law, which are uſed in ſinging. The diamond, has the name of mi; the ſquare, of faw; the round, of ſol; and the quarter of a diamond, of law.

The letters F and G, are uſed for cliffs.

The letter R, is uſed for the repeat.

The long ſtroke of the Crotchet is thrown out of this ſyſtem, and the round part of it is the crotchet; the old crotchet, is the quaver; and the old quaver, is the ſemiquaver.

A few leſſons are marked with figures over or under the notes, which ſhow the degrees of the key.

A Book that may be obtained with little expence, and be ſuitable for learners at their firſt ſetting out, is frequently called for ; ſuch an one is the Muſical Primer, the firſt part of the Art of Singing, independent of the reſt of the work. The rules compriſed in it are explained with the utmoſt conciſeneſs and ſimplicity ; and if the learner, upon peruſing them and practizing upon the additional leſſons and tunes, finds that he is like to ſucceed as a ſinger, he may ſafely venture to purchaſe other muſic ; if not, he may relinquiſh his book and his undertaking together, without much loſs of time or money.

PREFACE.

IN compiling the First Part of the following work, or the Musical Primer, I have endeavoured to compose an elementary system, which might open, at once, an improved pathway to the practise of music. I could not be at a loss in supposing, that such an acquisition would be very acceptable to all classes of singers, and especially to those on whom the business of teaching devolves, as well as to all learners, during the first stages of their progress. To encompass my object, I have withholden no improvements, which patient industry, aided by more than twenty years experience in studying and teaching vocal music, could bestow; and I flatter myself, that the friends of Psalmody will find my Musical Primer an easier, and more eligible Book for beginners, than any one that has heretofore appeared.

In the Introductory Treatise immediately following, a number of the most important things relating to vocal music, are concisely explained and clearly enforced. Others of equal, or superior importance appearing to require it, are more critically and copiously treated.

But it is the Scale of Rules with which the labor, the actual task of the learner, more immediately commences. To render this task as easy as possible, neither time nor attention have been spared. As the readiest way to effect the purpose proposed, appeal has been uniformly made to the reason and nature of my subject, as presented in theory and practice. For the scale which follows, is not the offspring of a short and solitary attention to theory alone. On the contrary, it forms the result of those gradual improvements produced by repeated reflection and reiterated trials in the school of experience. European Gamuts in the mean while have not been overlooked. On the other hand, I have ever examined them with care and deference; but at the same time, without thinking myself obliged to be implicitly guided by them, merely, because they were already in use. For a thousand things are in use, which ought not to be copied. Hence, wherever I have discovered, that alterations might be made for the better, I have not scrupled to introduce them; and for such as are most material, have explained my reasons at large. Should the Reader be inquisitive enough to examine them, I have only to ask, that he will do it thoroughly and fairly, and then judge for himself.

All music is not, at present, printed upon this Plan, and according to the Rules of this Scale; but all music might be thus printed, and by that very means, be improved in point of simplicity. In regard to the music which is contained in the several parts of the Art of Singing, the rules which are thrown out of this system, are not wanted; and as to any other music, it may, in all cases, be rendered more simple, than by transcribing them into the Plan of the Scale. If any one should, however, choose to consult other music, as it stands, he will find the necessary directions with it. It will then be soon enough for him to attend to the rules for that purpose, when he actually finds, that he shall want them. And his attending to them at such after period, will rather be an alleviation to him, than otherwise; for he will then, probably, have fewer things to distract and divide his mind, than at his first setting out. At any rate, his attending to them, later, or by themselves, can be no additional burthen to him; for whatever is thrown out of this system, is knit into the body of common systems; and by adverting to them, he will only advert to some old rules, which, if music were printed as it might be, would be utterly useless.—As to the Tunes intro-

duced into the Primer, they are principally of a kind, the moſt ſimple, plain and eaſy ; calculated, not to entertain the accompliſhed performer, who is delighted with nothing ſhort of refined and delicate airs ; but to take the bewildered learner, and conduct him along a ſmooth and gradual aſcent in his way towards the ſummit of taſte and graceful performance. And at the ſame time, will furniſh a conſiderable variety of ſolemn Church muſic.

As ſoon as learners have paid ſufficient attention to the Rules and Tunes in the Primer and are in want of other muſic, they may find a ſupply in the ſecond Part of the Work, or Chriſtian Harmony. A great part of the muſic it contains, conſiſts, not of long Pieces, but of ſhort tunes ; not of nice and difficult, but of plain and eaſy performance. To a large proportion of muſic of this diſcription preference has been given ; and the tunes themſelves nave been ſuited to an uncommonly great variety of metres, on purpoſe that it might the better be calculated for anſwering two very important objects, to wit, that it might be ſuitable for ſinging ſchools and all learners immediately after having uſed the Muſical Primer, and, that it might be rendered extenſively ſervicable to all Chriſtian Churches in the ſolemn exerciſes of humble devotional praiſe. The ſet Pieces and more difficult compoſitions introduced will be acceptable to Choirs of ſingers, who have arrived to more conſiderable accuracy and ſkill in performance.

The Third Part of the Work, or the Muſical Magazine, enlarges the number of favorite Pieces. It may therefore accommodate accompliſhed and well taught ſchools, as well as the curious, who are deſirous of poſſeſſing ſome of the moſt elegant and refined compoſitions, European and American.

Mean while, the whole work, collectively taken, may be uſeful to all claſſes of ſingers. To recapitulate its contents, it opens with an explanation of elementary principles. In its progreſs, it compriſes an extenſive variety of Pſalm Tunes and plain productions, proper for ſinging ſchools and the ſolemn praiſe of ſabbath devotion ; and it alſo includes an interſperſion and addition of ſet pieces and Anthems, ſuitable for all ordinary and particular occaſions of public ſolemnity.

From theſe he ought to aſcend gradually. From a mere melody, or ſucceſſion of ſounds, in their moſt ſimple ſtate, as the eight notes, he may venture to riſe a ſtep higher, to the plaineſt leſſons and tunes; and from thence to thoſe that are leſs plain. By proceeding in this way, he will eventually riſe ſo high in his art, as to be able to ſing the moſt intricate pieces at ſight. But the eminence alluded to is highly exalted; and let no one imagine, that he ſhall reach its ſummit, without taking the neceſſary ſteps.

To adminiſter refined and rational amuſement, is only an inferior branch of the powers of muſic. Her principal prerogative is, to rouſe and animate the paſſions, and in that way to influence the heart. But in order to produce this effect, muſic muſt be well performed. Eaſe and freedom muſt be ſtudied, that ſtiffneſs and formality may be avoided, the teeth and throat freely opened, that the voice may be clear and harmonious; and above all, that the words be diſtinctly and clearly ſpoken, that what is ſung may be underſtood; that ſound and ſenſe, combined and reciprocally improved, may appear in their united force, and native beauty, and be capable of producing their utmoſt effect.

CHAP. III. OF TONING AND TUNING THE VOICE.

GOOD tones, in proper tune are indiſpenſibly requiſite in order to good muſic. One of the firſt and moſt important objects of the inſtructor ſhould therefore be, to modulate the tones, or ſounds of each voice, ſo as to render them agreeable; and where different voices join together, with a deſign of producing harmony, they ſhould all take the ſame pitch and move in perfect tune. The tones of the human voice, in order to be agreeable, muſt be open, ſmooth and flexible; and, to be in tune each voice muſt accord with the others. Tones are the ground work of muſic, and if theſe are rough, or otherwiſe faulty, good muſic is at an end.—To lead performers to ſing in a ſmooth and flowing voice, is a principal duty of inſtructors. In this, I know, I have but repeated a propoſition, the ſubſtance of which, I had before expreſſed; but I wiſh it to be more than repeated, to be remembered, and carried into practice; for of a truth, it contains a duty that is neglected by moſt American teachers. The tones of our ſingers are in general, I had almoſt ſaid univerſally rough, hard and diſſonant. In a word, our ſinging in general is extremely harſh; and this harſhneſs produces its natural effects. It renders our pſalmody leſs pleaſing and leſs efficacious; but it does more; It vitiates our taſte and gives currency to bad muſic. A conſiderable part of American muſic is extremely faulty. European compoſitions aim at variety and energy by guarding againſt the reiterated uſe of the perfect chords. Great numbers of the American compoſers, on the contrary, as it were, on purpoſe to accommodate their muſic for harſh ſinging, have introduced the ſmooth and perfect chords, till their tunes are all ſweet, languid and lifeleſs; and yet theſe very tunes, becauſe they will better bear the diſcord of grating voices, are actually preferred, and have taken a generel run, to the great prejudice of much better muſic, produced even in this country, and almoſt to the utter excluſion of genuine European compoſitions. But it was the roughneſs, of our ſinging that ought to have been ſmoothed and poliſhed, and not the compoſitions of Madan and Handel. If there is ought of roughneſs or diſcord required in muſic, it ſhould ariſe from the compoſition itſelf, and not from the voices of the ſingers. Theſe ſhould all be ſweet, graceful and flowing. But ſing the ſweet-chorded tunes of this country's make, in ſweet toned voices, and they will immediately cloy, ſicken and diſguſt.

To correct our taſte, and give to our muſic the energy and variety it requires, we muſt begin at the root of the evil. The cauſe that gives

currency to bad compoſition, and operates to deſtroy the efficacy of our pſalmody muſt be removed. The harſhneſs of our ſinging muſt be corrected. Our voices muſt be filed. Every tone muſt be rendered ſmooth, perſuaſive and melting; and when a number of voices are joined together, they muſt all have the ſame pitch, or in other words, muſt be in the moſt perfect tune. Then, nor till then, ſhall we ſing well, and be able to diſtinguiſh between compoſitions of genuine merit, and thoſe that are merely indifferent.

The accompliſhment of theſe purpoſes muſt depend in a great meaſure upon teachers. To mould the voice of their pupils into the moſt ſmooth and graceful ſounds, ought to be one of their firſt and principal objects; and every maſter who will give ſuitable attention to this ſubject, will find himſelf amply rewarded. The muſic of his ſchool will be rendered more delightful and more powerful; and he will have the double ſatisfaction of pleaſing and improving himſelf, while he gratifies and profits the public.

CHAP. IV. OF ARTICULATING AND PRONOUNCING.

WORDS and ſyllables, as far as muſic will admit, ought to be articulated and pronounced according to the true ſtandard of converſation. But in aiming at this point, care muſt be taken, not to injure the ſounds of the muſic. Syllables muſt be articulated at their beginning or ending, or at both, according as they are begun or ended with vowels or conſonants; and in dwelling upon a ſyllable between its beginning and end, the voice muſt open, ſwell and expand: And in this way, agreeable ſounds may be preſerved; whereas, without ſuch opening of the voice, flat and diſagreeable ſounds will frequently enſue. To dwell, for inſtance, upon the ſyllable cheer, implicitly adhering to the ſound of *ee*, will produce an aukward and diſagreeable tone. But in conſulting the ſounds, do not ſacrifice diſtinctneſs. By all means, let each ſyllable be articulated diſtinctly, and each word ſpoken plainly. Diſtinctneſs, however important, is an article in which almoſt all ſingers fail. They give the ſounds, but do not ſpeak the words ſo that they can be diſtinctly heard. Hence audiences diſcern the ſounds, but miſs of the words and their meaning, and vocal muſic is conſequently ſtripped of half its beauty. Diveſted of the ſentiment contained in the words, it is reduced to a level with inſtrumental performances.

In practiſing vocal muſic by note, the ſyllables, mi, faw, ſol, law, are uſed, as the vehicles of ſound. Theſe, properly pronounced, are admirably calculated for the purpoſe to which they are appropriated. They aſſiſt in forming the organs of ſpeech into poſitions, proper for making the tones open, ſoft, and ſmooth. Their true pronunciation is eaſy, the i, in mi, has its ſhort ſound, as in divinity; the o, in ſol, has its long ſound as in ſold, and the faw and law are pronounced as written.

CHAP. V. OF THE PARTS.

MELODY conſiſts of a mere ſucceſſion of ſounds, and hence it may be formed by a ſingle part, or even by a ſingle voice; but harmony admits of a combination of ſounds, and hence the expediency of introducing a number of parts to move at the ſame time. The baſs is properly conſidered as the ground work, or foundation. Correct Compoſers of modern date, for the moſt part, make uſe of treble, as the leading part, or air; and this appears moſt agreeable to the principles of harmony, which incline to aſcribe the chief Melody, or ſong to the treble; while

the tenor and counter, or second treble, come in to fill up and perfect the harmony. When music consists of four parts, that which is written lowest is bass; next above it, is the tenor; then the counter, or second treble; and at the top, the treble. The lowest voices of men are suitable for the bass: The tenor is the eighth above, and is proper for the highest voices of men. An eighth above the tenor, is the treble, suited to the highest voices of women; and between the treble and tenor, is the second treble, or counter, which ought to be sung in the lowest treble voices. The voices of women are an eighth above those of men; so that they naturally take the pitch, and sing an eighth higher than men. To conceive of the manner in which the several parts take the pitch and agree together, recourse may be had to the scale, page 25, where it is observable, that the treble, counter and tenor, have the same cliff, and apparently take the same pitch; though, in fact, the treble and counter take the octave above the tenor. The bass is an eighth below the tenor; and the upper G in the bass, which is the next above the F cliff, has note the same pitch with the lowest G in the tenor, which stands against the G cliff; so that G the next note above the F cliff in the bass, and G that stands against the G cliff, being sounded together, will give the pitch of all the parts. The G cliff is one degree higher than the F cliff; and the pitch is given from the key note, or first degree of the key.

Remark.—Whenever tunes are performed only in *two parts*, they should be sung in the bass and the air or principal melody; and in such cases, the air may be sung either in tenor or treble voices, or in both of them united.

CHAP. VI. OF THE CLIFFS.

I HAVE used only two cliffs; the F, or bass cliff, and the G, or treble cliff, which answers alike for Treble, Counter and Tenor; The common counter cliff, I have omitted for two reasons; firstly, because, without using it, every purpose may be answered as well; secondly, because many purposes may be answered better. Having substituted the G, in lieu of the counter cliff, I have transposed the notes of the counter into octave, or eighth below; where they are situated as naturally, as they are when the counter cliff is used. Thus transposed, they are to be sung in the treble voice, by which means the same effect will be produced, as though they remained in the octave above, and were sung in the tenor voice. By transposing the notes in this manner, the position of the counter will be more convenient and natural. Women, who for the most part sing, or at least, ought to sing the counter have frequent occasions to shift into the treble. Now it is well known that counter is in fact a lower part, and requires to be performed by lower sounds, than treble; and upon this plan of using the G cliff, and reducing the notes; they are at once placed, and actually meet the eye in a lower situation, so that whenever counter singers shift into the treble, and there find the notes in a higher station, they will naturally be led to raise their voices as is required; or whenever treble singers shift into the counter, and see the notes in a lower station, they will naturally be led to lower their voices as is likewise required. Another advantage of this plan arises from the union of the cliffs in the counter, treble and tenor; and the consequential ease and facility with which each of those parts may, at any time, shift into each other. The counter has the same cliff; the mi is in the same situation, and the consequent arrangement of the notes is

the ſame as the firſt and ſecond trebles and the tenor. Hence, when no counter is uſed, or when any other occaſion requires, thoſe who commonly ſing counter, may take one of the other parts, without the trouble and perplexity of learning a different ſituation of the notes.

CHAP. VII. OF SHARPS AND FLATS.

IN every octave, or regular ſucceſſion of eight notes, aſcending or deſcending, there are five whole tones, and two half or ſemitones. In their natural order, the ſemitones are fixed between B and C, and E and F. Between mi and faw, and law and faw. For the ſake of variety it becomes neceſſary to ſhift the order of the ſemitones. This is done by means of flats and ſharps. Theſe placed at the beginning of a tune, ſerve to regulate the mi, and remove the ſemitones from letter to letter into any part of the octave. Sharps and flats, that occur at the beginning of a tune, continue to operate till it cloſes, unleſs counteracted by the occurrence of other flats, ſharps or naturals. Flats, at the beginning of tunes, ſink all the notes upon their letters, half a tone, and ſharps raiſe them half a tone. By this means, the keys of tunes may be tranſpoſed from letter to letter, and the air ſtill preſerved; and thus it is, that the ſmitones are removed at pleaſure, and made ſubſervient to the purpoſes of convenience and variety.

CHAP. VIII. OF KEYS.

A KEY in Muſic comprehends an octave, or ſeven degrees of ſound, together with the eighth, which is the ſame degree of the key, as the firſt. Though it be controverted that every eighth is the ſame ſound, as Philoſophers have ſuppoſed; yet upon the principles of keys, every eighth is, in a qualified ſenſe, the ſame; that is, the gradation of tones and ſemitones, is the ſame in every octave; and the eighth degree of the ſecond octave, is the firſt degree of the third octave. Theſe degrees conſiſt of tones and ſemitones; and theſe tones and ſemitones have a fixed order, which is calculated from the key note aſcending. The key note, which is the laſt note of the baſs, is the firſt degree of the key, the next note above it, is the ſecond degree &c.

By the ſcale of keys it is perceptible, that in the octave there are two ſemitones, which are between B and C, and E and F; and that all the other degrees are whole tones. It is alſo evident, that in the ſharp key, the ſmitones are between the third and fourth, and ſeventh and eighth degrees of the key; and that in the flat key, they are between the ſecond and third, and fifth and ſixth degrees of the key.

There are only two keys in muſic, the ſharp, or major key, and the flat, or minor key. All other keys, are nothing more than the tranſpoſition of theſe original keys, by taking a different letter, or note for the key note, or firſt degree of the key. Whatever letter be taken for the firſt degree of the key, all the other letters in the octave muſt be made to agree with the ſcale; therefore, ſharps and flats muſt be added, whenever they are neceſſary for that purpoſe. The different order of tones and ſemitones aſcending from the key note, or firſt degree of the key, conſtitutes the difference between the ſharp and flat keys.

To know whether the air of muſic be cheerful or mournful, we muſt advert to the keys. The third, ſixth and ſeventh ſound, or degre of the key is greater in the ſharp than in the flat key. In the ſcale of keys, this remark is viſibly illuſtrated. But the air of muſic depends principally upon the third degree of the key, or third note above the key note. If that be a ſharp third, conſiſting of two whole tones, nature has affixed to the muſic an animating cheerful turn, proper for Pſalms and Hymns of praiſe and adoration; but if it be a flat third, conſiſting of a tone and a ſemitone, nature has given to the muſic a plaintive turn, proper for Pſalms and Hymns of lamentation and petition.

In the ſcale of the ſharp, or major key, from the key note aſcending, there are two whole tones, a ſemitone, three whole tones and a ſemitone. That is, from the key note, or firſt degree of the key to the ſecond degree, is a tone; from the ſecond to the third, a tone; from the third to the fourth, a ſemitone; from the fourth to the fifth, a tone; from the fifth to the ſixth, a tone; from the ſixth to the ſeventh, a tone; and from the ſeventh to the eighth, a ſemitone. For inſtance, if C be fixed for the key note, or firſt degree of the key; the tones and ſemitones will fall in the order of the ſcale, without the addition of either ſharp or flat. Thus from C to D, is a tone; from D to E, a tone; from E to F, a ſemitone; from F to G, a tone; from G to A, a tone; from A to B, a tone; from B to C, a ſemitone. If G be choſen for the key note, or firſt degree of the key, one ſharp on F will be neceſſary to bring the order of tones and ſemitones into a conformity with the ſcale. Thus, from G to A, is a tone; from A to B, a tone; from B to C, a ſemitone; from C to D, a tone; from D to E, a tone; from E to F ſharp, a tone; from F ſharp to G, a ſemitone. The ſharp key of D, will require two ſharps, one on F, and the other on C; that of A, three ſharps; that of E, four ſharps; that of B, five ſharps. The ſharp key of F, will require one flat, on B; that of B flat, two flats; that of E flat, three flats; that of A flat, four flats.

In the ſcale of the flat, or minor key, it is evident, that from the key note, or firſt degree of the key aſcending, the order is, one whole tone, a ſemitone, two whole tones, a ſemitone, and two whole tones. That is, from the firſt degree to the ſound, is a tone; from the ſecond to the third, a ſemitone; from the third to the fourth, a tone; from the fourth to the fifth, a tone; from the fifth to the ſixth, a ſemitone; from the ſixth to the ſeventh a tone; from the ſeventh to the eighth, a tone,* For inſtance, if A be the key note, or firſt degree of the key; the tones and ſemitones will correſpond with the ſcale, without either ſharp or flat. Thus, from A to B, is a tone; from B to C, a ſemitone; from C to D, a tone; from D to E, a tone; from E to F, a ſemitone; from F to G, a tone; from G to A, a tone. If E be the key note, one ſharp on F will be neceſſary. Thus, from E to F ſharp, a tone; from F ſharp to G, a ſemitone; from G to A, a tone; from A to B, a tone; from B to C, a ſemitone; from C to D, a tone; from D to E, a tone. The flat key of B will repuire two ſharps; that of F ſharp, three ſharps; that of C ſharp, four ſharps; that of G ſharp, five ſharps. The flat key of D will require one flat; that of G, two flats; that of C, three flats; that of F, four flats.

* The ſeventh degree of flat keys is made ſharp, not by a ſharp ſet at the beginning of the tune, next to the cliff; but by the addition of ſharps before the particular notes as they occur in the tune, upon that letter which is the ſeventh degree of the key, and the note that follows it aſcends one degree; but when the following note deſcends, the ſharp is generally omitted. The ſixth degree is ſometimes ſharped in aſcending.

The rules to find the mi, are founded upon the ſcale of the keys. The mi is the ſeventh degree of the ſharp key, and the ſecond degree of the flat key.

CHAP. IX. OF ACCENT.

A greater ſtreſs of voice upon any particular part of the bar is what is called Accent. Singers in performing ſingle common and triple time, ſhould be careful to accent only that part of the bar, which is marked by the firſt beat; and in performing double common time they ſhould place a full accent upon that part of the bar, which is marked by the firſt beat, and only a half accent upon that part, which is marked by the third beat. As to the place of the accent, it never varies; but it is not ſo with its quantity. If an important word fall into the accented part of the bar, the accent ſhould be forcibly marked, and more feebly, when the accented part of the bar happens to be filled by an unimportant word. Upon the whole however, the accent in muſic is not very doubtful, nor difficult to be acquired. A proper and graceful accent is one great beauty of ſinging, and we ſhall ſee how neceſſary and reaſonable it is, that every inſtruſtor be thoroughly acquainted with ſuch proper and graceful accent, and be able to inculcate it both by precept and example.

CHAP. X. OF THE SWELL.

THE ſwell is in one ſenſe applicable to all muſic. There is ſomething of it upon every note, or ſyllable that is ſung. In quantity it is in degree proportioned to the length of the note, and is formed by increaſing the ſound to the middle of the note, and decreaſing it to the cloſe. Thus defined, the ſwell belongs to all muſic; but in its more appropriate acceptation it is numbered among the moſt refined and delicate beauties of muſic. In this ſenſe it is never uſed unleſs the ſentiment be very emphatical, and the ſound intended to expreſs ſuch ſentiment in a manner at once ſtriking and affecting. When the ſwell is uſed in caſes of this nature, it in quantity always exceeds the ordinary ſwell, which is above defined, and is ſometimes different in other reſpects. In the general way, it reſembles the common ſwell, except in degree; and in performing the voice ſhould gradually increaſe from ſoft to loud, and then decreaſe to ſoft again. Sometimes, however, the voice when ſwelled to the full, ſhould break off abruptly and leave the note; and at other times, a full, loud voice ſhould ſtrike ſuddenly upon the note, and then decreaſe to its cloſe.

CHAP. XI. OF SOFT AND LOUD.

SOFTNESS and loudneſs are to muſic what light and ſhade are to painting. While the voice is very ſoft and ſmall, the ſentiments expreſſed, are wrapt in deep ſhade, and ſeen at a diſtance; but when the muſic increaſes in loudneſs to the extent of the human voice, the ſentiments are ſeen haſtening from the ſhade, and advancing into a glare of light; and when ſoft ſinging again ſucceeds, they again retire, and diſcover themſelves beneath the dim and diſtant ſhades. To ſing, ſometimes loud, at others ſoft, as the ſentiments require, is indeed a principal beauty of ſinging. By this means objects appear in the blaze of day, in the ſhade, or in the twilight, at the performer's bidding; while to the muſic is added, variety and richneſs of expreſſion, and often times a more than double effect.

In a theory the particular directions when to ſing loud, and when to ſing ſoft, cannot be given. Theſe depending on the muſic, the words, and the occaſion, muſt be left to the judgment and diſcretion of teachers and choriſters. In the different ſtages of the ſame piece of muſic, the quantity of ſound ſhould frequently be different; and as often as the compoſition is ſung to new words, the ſoft and loud ſhould be made to correſpond. All the common plain tunes that are in daily uſe, ought in a ſpecial manner to be varied in loudneſs and ſoftneſs, according to the ſenſe of the pſalms and hymns in which they are ſung. By this means, a ſingle tune, at different times may be made to appear like a different tune, and that tedious and diſguſtful ſameneſs, ſo much, and ſo reaſonably complained of in our church muſic, may in a great meaſure be removed. Thus may pſalmody be made to aſſume a more extenſive variety; and the mind, charmed and elevated with the improvement, be more highly exalted in the ſublime exerciſes of devotion.

CHAP. XII. OF PREPARATIVE OR LEANING NOTES.

THE Preparative are thoſe little notes that are ſprinkled here and there among the common notes of the tune. Theſe are notes of embelliſhment. They add nothing to the time of the bar in which they are uſed; for whatever time be occupied by theſe notes, ſo much muſt be taken from the notes they embelliſh, that the whole time of the bar be not augmented. Theſe leaning, or preparitive notes, if rightly ſung, give to the air a turn, that is exquiſitively delicate. They are uſed for ſeveral purpoſes. In ſlow movements they ſoften and ſmooth the effect of certain diſtances. In bold and energetic movements, a chain of theſe notes ſerve to link the greater intervals, and form an eaſy paſſage from a preceding to a ſucceeding ſound, and afford full ſcope for the diſplay of flexibility of voice. They are frequently uſed as principal notes, and are to be dwelt upon a little longer than the notes with which they are connected; and by thus dwelling upon a note of any chord, they retard the completion of the ſubſequent harmony. The manner of paſſing from the preparative to the other note is peculiarly expreſſive, and not communicable except by example.

CHAP. XIII. OF TIME.

TIME in muſic is originally of two kinds, Common and Triple. Theſe are diſtinguiſhed from each other by the different diviſions of the bar into its primary or principal parts. Whenever the bar is in the very firſt inſtance, divided into an even number of parts, the muſic is in common time; but if divided into an uneven number of parts, the muſic is in triple time. In triple time, the bar is always divided into three parts, and marked by three beats. In common time it is ſometimes divided into four parts, and marked by four beats; * but more generally into two parts only, and marked by two beats. Hence there is one ſpecies of common time, where the bar is divided into two parts, marked

* In ſinging this kind of common time ordinary performers do not perceptibly diſtinguiſh between the whole and the half accent; and unleſs this be done, the time itſelf might as well be reſolved into the other kind of common time by dividing each bar into two, and meaſuring them by two beats inſtead of four. But as accurate performers diſtinguiſh between the accents, I have choſen to retain this kind of time, as differing from common time with a ſingle accent.

by two beats; and another ſpecies where the bar is divided into four parts, marked by four beats. The former by way of diſtinction may be called common, or ſingle common, and the latter, double common time.

But the different kinds of time muſt be further conſidered; for both Common and Triple time may be either ſimple or compound. Simple and compound time are diſtinguiſhed not by the primary diviſion of the bar into beats, but by the ſubdiviſions of thoſe beats or parts into their ſtill leſs parts. For inſtance, in ſingle common and triple time, when they are ſimple, each beat or part is repreſented by a minim, and this is ſubdivided into two crochets, or four quavers. But if the time be compound, each of the beats or parts, is repreſented by a pointed minim, which is ſubdivided into three crochets, or ſix quavers. Compound time may be derived from ſimple merely by dividing the beat into three parts inſtead of two. Inſtances of this kind are very common. The minim in ſimple time is frequently divided into three crochets, and whether the figure 3 be placed over them or not, the time thus far becomes compound. † in this way one or more parts of the choir is often moving in compound time, while the others are moving in ſimple. The compound of triple and double common time are not uſed in pſalmody; they are therefore omitted in the ſcale of rules.

CHAP. XIV. OF MODES.

NOTHING can exceed the ſimplicity of the modes of time. They depend wholly upon the movement of the muſic. As long as that moves uniformly faſt or ſlow, the mode continues the ſame; but if the muſic either quicken or ſlacken its movement, the mode changes. If one tune be ſung faſt and another ſlow, they belong to different modes; and even the ſame tune, if it be ſung at one time faſt, and at another ſlow, belongs firſt to one mode, and then to another. For the quickneſs or the ſlowneſs of the muſic is the only diſtinction between the modes. In the ſcale I have diſtinguiſhed modes to the number of ſeven. Theſe belong alike to each kind of time, and are known, as occaſion requires, by placing the name of the mode over the muſic, where the movement begins. To mark the identical time, affixed in the definition of the modes, is not ſo neceſſary, as to make the proportional and proper difference between the ſeveral modes. Does it become a queſtion what it is, that regulates the quickneſs and ſlowneſs of muſic? I anſwer, it is the air and the words. Governed by theſe, the compoſer will not miſtake in the choice of his mode; and when muſic is ſung to the words ſet to it, performers need only follow the given directions; but when it is extended to other words, performers ought frequently to alter the mode for the ſake of accommodating it to the words. This ought eſpecially to be done with the common plain tunes, when ſung in different pſalms and hymns.

CHAP. XV. OF TIME AND MODE, the Topics of the two laſt Chapters, critically reviewed.

IN the following ſyſtem of rules the various kinds of time and the modes in muſic are diſtinguiſhed in a different manner from what is uſual. A general view of the plan, that I have adopted, has been given in the courſe of the preceding obſervations; and had there been nothing of novelty in it, a general view would have been ſufficient; but as it differs from the common method of explaining the modes and times, I ſhall

† See the piece of Muſic called Baltimore.

here beſtow upon it ſome further remarks. The object of theſe remarks will be to diſcover, how far the propoſed plan of time and mode is an improvement upon that, which is commonly received.

In order to determine this point, let us compare the two plans together ; and let the contraſt decide, to which the preference is due.

It is indeed true, that the common plan of explaining the modes and times is that, which at preſent obtains, and I am fully aware that numerous arguments in ſupport of a thing are apt to be drawn from that ſource. Whatever has been long and extenſively eſtabliſhed, frequently becomes ſacred and inviolable ; and if nothing were made reſpectable in this way but truth and virtue, it certainly would afford us a moſt pleaſing conſideration. But the misfortune is, that while uſe and time confer a ſanctity upon what is right, they fail not to indulge what is wrong. Hence truth and error oftentimes acquire an equal veneration, and are ſupported with almoſt equal zeal and perſeverance.

The preſent age however affords greater exceptions to theſe remarks, than are to be met with in any former period. Inſtead of implicitly adhearing to old modes and tenets, Mankind begin to think it worth while to examine for themſelves. And as this ſentiment prevails, they will be more and more aſtoniſhed with new diſcoveries of faults and follies, which have been ſanctioned by extenſive, or immemorial uſage. We are not however to preſume upon a period, when the people will utterly loſe ſight of their attachment to forms and opinions that are rendered ſacred by time and numbers ; for the arguments on which ſuch forms and opinions reſt, are not eaſy to be ſhaken. Indeed there is nothing that will juſtify turning aſide from the old way, unleſs it be, to walk in a new one, which is decidedly better. Utility is therefore the only plea, that can juſtify innovations upon principles and practices of long ſtanding, or extenſive acceptation ; and it is wholly upon this plea, that I have in this book preſented the public with ſomething, that is different from what is commonly received upon the various kinds of time and mode.

The end to be anſwered in muſic by the different kinds of time and mode, or movement, is variety. Were it poſſible then, to eſtabliſh a plan ſo contrived, as to admit the greateſt variety, preſerving at the ſame time a perfect ſimplicity, alterations and improvements would inſtantly be at an end ; becauſe ſuch a plan would be complete. Of courſe that ſyſtem, which approaches neareſt towards uniting variety and ſimplicity, muſt unqueſtionably be the beſt ſyſtem ; and I believe it will be found upon examination, that the plan, I have adopted, for aſcertaining and defining the different kinds of time and the modes, poſſeſſes greater veriety, and far greater ſimplicity, than the one, that is now in common uſe.

In examining theſe points, I ſhall conſider only thoſe kinds of time that are uſed in pſalmody ; to wit, ſingle and double common time, triple time and compound common time. In regard to other diviſions of time, which are never uſed, except in inſtrumental muſic, it will be ſufficient to remark, that they naturally fall into the ſame plan, and are explained upon the ſame principles with thoſe, that are here conſidered. Upon examination it will appear, that the propoſed plan is the ſuperior in point of variety ; for it diſtinguiſhes the modes or movements merely by the quickneſs or ſlowneſs, with which the muſic is performed. And upon this plan of conſidering the modes they may be extended to any indefinite number, without deſtroying ſimplicity in the leaſt degree. But ſuppoſing them to be extended only to ſeven, as is done in the ſcale, and allowing this number to each of the four kinds of time, and the aggregate number of diſtinct modes is twenty eight ; whereas, upon the common plan of defining them, the aggregate number is only eleven ; two in ſingle and two in double common time ; in triple time four, and in compound common time three. And even theſe are diſtinguiſhed in a manner much leſs ſimple and natural than in the plan propoſed ; for they depend, ſometimes upon the quickneſs or ſlowneſs of the muſic, and ſometimes upon the different meaſures of the bar ; while upon

the propoſed plan they uniformly depend upon the quickneſs or ſlowneſs of the muſic, the only natural mark of diſtinction between the modes.

Such is the comparitive ſtate of the common and propoſed plans in regard to the article of variety. Let us proceed a little further and contraſt them upon the article of ſimplicity.

The propoſed plan will be found to have the advantage in point of ſimplicity ; firſt becauſe it has not ſo many different meaſures for the bar ; and ſecondly, becauſe it has not ſo many diviſions of notes by the beats. For it may be obſerved from the following illuſtration, that the propoſed plan reduces the different meaſures of the bar, from nine to four ; and the different diviſions of the notes by the beats from ſeven, to two.

Upon the plan propoſed there are no more than four meaſures for the bar ; one for ſingle common, one for double common, one for compound common, and one for triple time. Every mode, that ariſes from the ſame kind of time, always retains the ſame meaſure note. But upon the common plan the bar has no leſs than nine different meaſures ; two in common, four in triple, and three in compound time. But why this introduction of different meaſure notes into the ſame kind of time ? Certainly it cannot be neceſſary for the ſake of diſtinguiſhing the modes ; for theſe with a ſingle meaſure note may be completely defined merely by making them depend on the quickneſs or ſlowneſs of the muſic. To uſe a plurality of meaſure notes on account of the modes, as is commonly done, muſt therefore be needleſs ; but when contemplated in another point of light, it is not only needleſs, but injurious ; for it muſt inevitably deſtroy the ſimplicity of the ſyſtem, and render the buſineſs of the learner much more intricate and laborious. The intricacy ariſing from this ſource is in a great meaſure removed upon the plan propoſed ; for it gives to each kind of time only the ſingle meaſure for the bar.

The ſuperior ſimplicity of the propoſed plan is equally remarkable in its diviſion of the notes by the beats. All the diviſions, that it makes, amount only to two ; one for ſingle common, double common, and triple time, and one for compound common time.

In ſingle common, double common, and triple time, the minim is always ſung to one beat. In compound time to two thirds of a beat. But in the common way of explaining time and mode, there are ſeven diviſions of notes by the beats. Let us make the contraſt a little more familiar by a ſingle example. Upon the plan propoſed, the quaver is always ſung either to a quarter or a ſixth part of a beat, and the other notes in like proportion ; but upon the common plan the quaver is ſo variouſly divided by the beat, that it muſt be ſung, according as it is uſed in different places, to the time of two beats, one beat, half a beat, a quarter of a beat, two thirds of a beat, one third of a beat, or a ſixth part of a beat. And in the ſame proportion in regard to their beats, muſt the reſt of the notes be varied. But does not this extenſive diviſion of the notes by the beats open to us another ſource of intricacy in the common plan ? and may not this intricacy be principally avoided by introducing the plan, that I have adopted ?

I have ventured to revive and introduce the Breve as the Meaſure note of Double Common Time. It may not therefore be unworthy of remark, that the ſame notes will uniformly be marked by the ſame number of beats, in the three kinds of time principally uſed in pſalmody ; to wit, in Single Common, Double Common, and Triple Time. In all theſe, the breve, whenever it occurs, will be marked by four beats, the ſemibreve by two beats, the minim by one beat, the crochet by one half of a beat, the quaver by one fourth of a beat, &c. Hence too, the kind of time the ſinger is performing will all along be obvious from the ſlighteſt glance at the bar ; for, if the bar, for inſtance, be filled by a breve, two ſemibreves, four minims, or their quantities, he will perceive it is Double Common Time, and muſt be marked with four beats ; if the

bar be filled by a ſemibreve, two minims, or their quantities, he will know it is ſingle common time, and muſt be marked with two beats; if the bar be filled with a pointed ſemibreve, three minims or their quantities, he will be reminded that it is Triple Time, and is to be marked with three beats, and if the bar be filled with two pointed minims, ſix crochets or their quantities, he muſt ſee it is Compound Time.

The number of muſical characters need not be increaſed by this revival of the breve. The Demiſemiquaver may be expunged from the ſcale, and the ſhorteſt notes uſed in muſic, upon the propoſed plan of writing it, may be as perfectly expreſſed by the ſemiquaver, as in the ordinary way by the demiſemiquaver.

It reſults then, that there need be only four meaſures for the Bar, one for each of the kinds of time required, to wit, Single Common, Double Common, Triple and Compound Common Time; and no more than two diviſions of the notes by the beats, one for the three former, and one for the latter of theſe times.

To all theſe conſiderations it might be added, that upon the propoſed plan, muſic would be more eaſily written, and printed, than at preſent; for it would be more generally expreſſed by plain and open notes, ſuch as ſemibreves and minims. But enough has been ſaid. The view that has been taken of the propoſed plan is already comprehenſive. In contraſt with that, which at preſent obtains, it appears to be ſuperior both in variety and in ſimplicity. In variety, for it introduces a more natural, definite and extenſive diviſion of modes. In ſimplicity, for it requires fewer meaſures for the bar, and fewer diviſions of the notes by the beats. By means of its variety, additional diverſity and expreſſion may be introduced into muſic, without embarraſſing the performer; while the compoſer may give more preciſe directions, how ſlow, or how faſt, he would have his muſic ſung; and by means of its ſimplicity, much, very much, of the intricacy of the eſtabliſhed ſyſtem is removed, and the buſineſs of the learner rendered more plain and eaſy. The arguments then, by which the propoſed plan is recommended, are its variety and ſimplicity. Theſe are clear, determinate and important. As to the objections againſt the plan, I know of none that are weighty, unleſs perhaps it be this, that it is not now in uſe. But this objection cannot be deciſive; for the ſame mode of reaſoning, that would lead us to reject one eſſential improvement becauſe of its novelty, would, if purſued, extend to the excluſion of improvements of every kind, and add to an eſtabliſhment of error the aggravations of deſpair. I would not however be underſtood to advocate the plan, that I have adopted, as a perfect one. Time may diſcover, and correct imperfections, not at preſent foreſeen. Long reflection has, however, convinced me, that in its preſent ſtate it may be introduced into practice, and become a real improvement in the Art of Muſic. But I am willing to ſubmit it to inſpection, without ſo much as wiſhing it to meet the approbation of the public, any further, than it will bear a critical examination.

CHAP. XVI. A VIEW of the new PLAN of printing MUSIC, and of the new METHOD of teaching the ART of SINGING.

THIS Book exhibits a Plan and Method which are different from any that have yet appeared.

The principal Objects of this Plan and of this Method are to leſſen the burden of the learner; to facilitate the performance, or practice of Muſic; and to promote a general improvement in the praiſes of our God and Redeemer.

Muſic, printed without the lines, is more ſimple than it can be on lines and ſpaces; becauſe the lines and ſpaces increaſe the number of the parts, which compoſe the characters, and render them more indiſtinct, and more difficult to be retained in the memory.

Three of the muſical characters are made more ſimple by rejecting the long ſtroke of the crotchet, which is one half of the character; by this means the parts of the quaver are diminiſhed one third; and the ſemiquaver one fourth.

The cliffs, F and G, and the repeat, R, are characters uſed in reading and are familiar to every one; theſe are uſed inſtead of thoſe, which are unknown, till learned as muſical characters.

The four kinds of characters denote the four ſinging ſyllables; and the learner will immediately name the notes with great facility, and will read them with equal eaſe in every part, and in all the different changes of the keys.

But theſe are by no means the greateſt advantages, derived from the plan, and method of teaching by theſe characters.

The muſic is taught in this method by the degrees of the keys, and the common chord taken upon the key note, or firſt degree of the key. The common chord taken upon the key note conſiſts of the firſt, third and fifth degrees of the key. Leſſons of the degrees of the key, and of the common chords are given in the ſyſtem of the Rules.

There are only two keys in muſic, the ſharp, or major key; and the flat, or minor key. There are alſo only two common chords taken upon the key note; one for the ſharp key, and one for the flat key; and theſe chords differ only in the third degree, which is half a tone higher in the ſharp, than in the flat key.

Theſe keys and common chords have their particular characters for each degree, which are fixed invariably; and whenever the key be ſhifted, from one letter to another, the characters and the common chord will ſhift with the key; and retain, from the key note, the ſame order of characters, of names, and of arrangement of tones and ſemitones.

This ſimilarity of the characters, of the names of the notes, and of the order of tones and ſemitones, in every part of the muſic, and in all the different changes of the keys, renders the buſineſs of the learner very ſimple and eaſy; and will greatly diminiſh the expences of tuition and the conſumption of time neceſſarily employed in learning the Art. By this method children will ſoon learn to read muſic as eaſily as they read other books.

Another advantage ariſing from it is, that thoſe who practiſe upon this ſyſtem will perform with greater facility, and be able to ſing any part that is within the compaſs of their voices.

Is it not rational to ſuppoſe, that great advantages may be derived from the introduction of this plan?

Upon this plan and method the knowledge of the Art will be eaſily obtained; muſic will be read in a ſhort time with great facility; and the performance of it will be ready and familiar. The natural conſequence of this will be, that the cultivation of the art will become more general; and the practice of it will be rendered more pleaſing and entertaining.

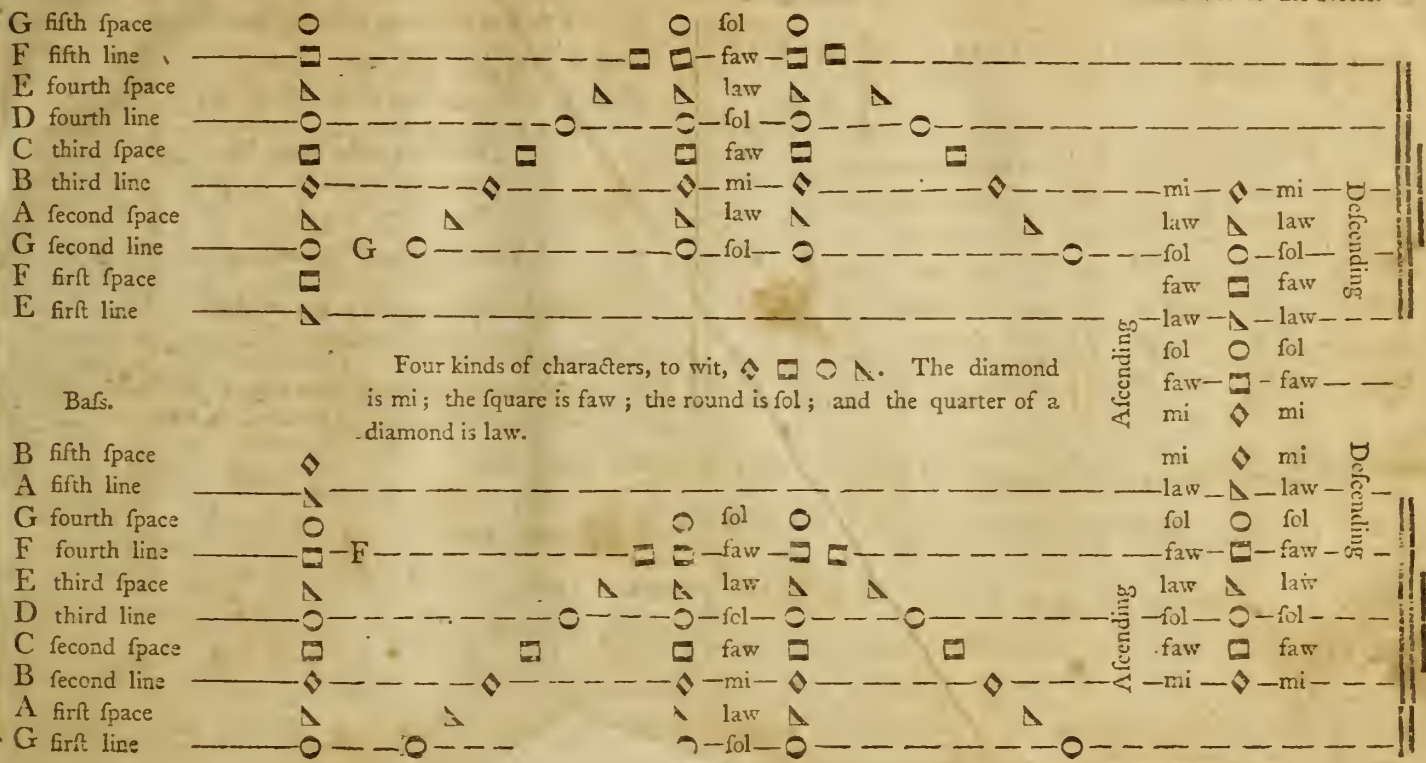
It is ſincerely and ardently wiſhed, that the introduction of it may be of public utility; that our Pſalmody may be improved by it; and that our devout acts of praiſe may become more delightful to the people of God, and more pleaſing in the ſight of Him, Who is the proper object of all worſhip, adoration and praiſe.

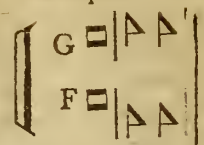
INDEX.

America,	S.	33
Angels Hymn,	L.	39
Archdale,	C.	57
Asia,	C.	78
Aylesbury,	S.	42
Bangor,	C.	93
Bath,	S.	48
Bedford,	C.	45
Berlin,	L.	67
Bethesda,	P.	61
Bethlehem,	S.	52
Beverly,	S.	37
Bloomfield,	S.	47
Bolton,	L.	70
Braintree,	C.	69
Burford,	C.	75
Canton,	P.	72
Carlisle,	L.	37
Carr's Lane,	C.	74
Charleston,	P.	66
Chester,	C.	69
Chesterfield,	C.	33
China,	C.	90
Colchester,	C.	54
Coventry,	S.	44
Crowle,	C.	75
Deerfield,	L.	34
Delaware,	C.	60
Dover,	C.	40
Dresden,	L.	95
Dublin,	C.	42
Dunbar,	S.	91
Dunstan,	L.	55
Durham,	C.	91
Easton,	C.	77
Enfield,	C.	53
Epping,	L.	51
Geneva,	L.	56
Genoa,	L.	56
Georgia,	C.	47
Germany,	S.	68
Groton,	L.	43
Guilford,	C.	35
Haddam,	S.	51
Hamburgh,	S.	48
Hampton,	C.	64
Hanover,	P.	92
Irish,	C.	40
Isle of Wight,	C.	93
Jersey,	P.	86
Lancaster,	P.	46
Leeds,	L.	71
Leighton,	C.	59
Litchfield,	L.	50
Lorrain,	L.	88
Mear,	C.	38
Madrid,	L.	74
Malden,	C.	55
Mansfield,	S.	52
Mantua,	S.	68
Maryland,	C.	49
Mecklenburg,	L.	83
Middlebury,	C.	36
Milan,	C.	35
Milton,	C.	66
Nantwich,	L.	90
Naples,	C.	58
Neston,	L.	80
Newbern,	P.	65
New London,	L.	54
Newport,	P.	82
Norfolk,	C.	39
Old 100,	L.	60
Old York,	C.	87
Oxford,	L.	36
Palmis,	L.	63
Pelham,	S.	62
Persia,	L.	85
Pittsfield,	S.	70
Plymouth,	C.	43
Portugal,	L.	49
Princeton,	S.	61
Putney,	L.	44
Providence,	P.	73
Scotland,	L.	79
Southbury,	P.	58
Suffolk,	C.	50
Sunderland,	P.	76
Surry,	L.	63
Sutton,	S.	45
Sweden,	P.	96
Tenesee,	C.	71
Tyndale,	S.	78
Wakefield,	C.	64
Wales,	P.	84
Walsall,	C.	79
Wells,	L.	34
Weston Favel,	C.	76
Whitfield,	S.	80
Windsor,	C.	92
Woodbridge,	S.	38
Woodbury,	C.	81

N. B. The Metres are designated by the letters which are placed after the names of the tunes in the index. L. shows that the tune is long metre; C. common metre; S. short metre; and P. particular metre.

SCALE OF RULES.



Characters.	Explanations.	Examples.
Brace	Shows how many parts are ſung together.	

Cliff G Is uſed in Treble, Counter and Tenor.

Cliff F Is uſed in Baſs only.

Cloſe Shows the end of the Tune.

Notes or marks of ſounds.

	mi	faw	ſol	law
Breves				
Semibreves				
Minims				
Crotchets				
Quavers				
Semiquavers				

Reſts or marks of ſilence.

Breve Reſt	
Semibreve	
Minim	
Crotchet	
Quaver	

Proportion of the Notes.

One Breve is

Two Semibreves

Four Minims

Eight Crotchets

Sixteen Quavers

Thirty-two Semiquavers.

The Reſts have the ſame proportion, except the ſemibreve, which fills a bar in Triple time.

Dot . At the right hand of a note, adds to it half its length

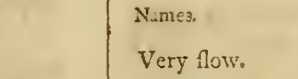
Figure 3 Shows that each of the three notes is one third of a beat

Single bar | Divides the time according to the meaſure note

TIMES.

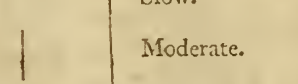
COMMON TIME.

Marked C — Is measured by one semibreve; has two beats, one down and one up.



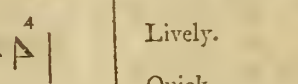
TRIPLE TIME.

Marked $\frac{3}{2}$ — Is measured by a dotted semibreve; has three beats, two down and one up



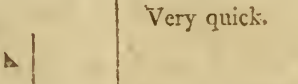
DOUBLE COMMON TIME.

Marked C — Is measured by one breve; has four beats, two down and two up.



COMPOUND COMMON TIME.

Marked $\frac{6}{4}$ — Is measured by a dotted semibreve; has two beats, one down and one up.



N.B. The hand falls at the beginning of every bar in all kinds of time.

MODES.

Names.	Length of a beat.
Very slow.	A second and a half.
Slow.	A second and a quarter.
Moderate.	A second.
Cheerful.	S eighths.
Lively.	Two [illegible]
Quick.	Five eighths.
Very quick.	Half a [illegible]

Rules to find the mi.

Sharp, ♯. Flat, ♭.

When there is neither ſharp nor flat at the beginning of a tune, mi is in B

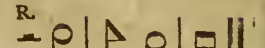
One	♯	mi is in	F ♯
Two	♯ ♯	mi is in	C ♯
Three	♯ ♯ ♯	mi is in	G ♯
Four	♯ ♯ ♯ ♯	mi is in	D ♯
One	♭	mi is in	E
Two	♭ ♭	mi is in	A
Three	♭ ♭ ♭	mi is in	D
Four	♭ ♭ ♭ ♭	mi is in	G

Sharp	♯	Raiſes a note half a tone	♯ ■
Flat	♭	Sinks a note half a tone	♭ ♦
Natural	♮	Reſtores a note to its primitive ſound	♮ ▲

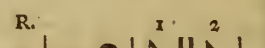
Slur ⁀ Shows what notes are ſung at one ſyllable

Double notes Either may be ſung.

Double bar ‖ Shows when to repeat.

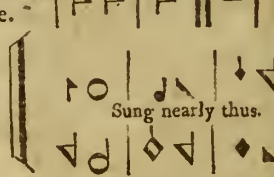


Repeat R Shows, that the tune is ſung again from that note to a double bar, or cloſe.

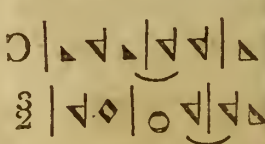


Figures 1, 2 Show that the note under 1, is ſung the firſt time, and that under 2, the ſecond time.

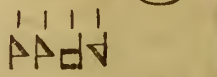
Preparative or leaning notes. Theſe notes add nothing to the time of the bar in which they are uſed, for whatever time be occupied by them, ſo much muſt be taken from the notes with which they are connected.



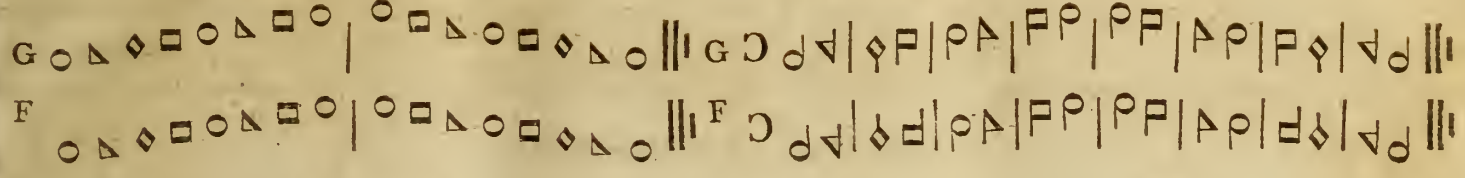
Driving notes, are carried out of their proper order in the bar, or through the bar.



Marks of diſtinction. Theſe notes are ſung in a pointed, and diſtinct manner.

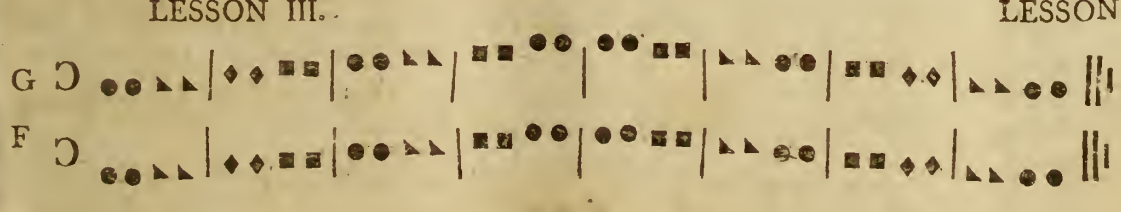


LESSON I.



LESSON II.

LESSON III.



LESSON

I. Sing without the beat.

II. With one beat to each note.

III. Two notes to each beat.

IV. Three notes to each beat.

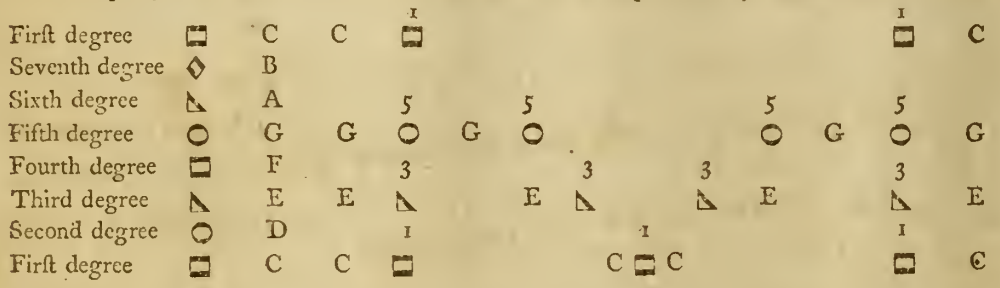
LESSON IV.

KEYS. The laſt note of the Baſs is the key note, which is the firſt above or below the mi ; if above, it is a ſharp key ; if below, a flat ke

IN every key there are ſeven degrees of ſound which are marked by theſe characters, to wit, ◇ □ ○ △, and are counted aſcendir The eighth to each degree, is, invariably, the ſame character, has the ſame name, and is the ſame degree of the key.

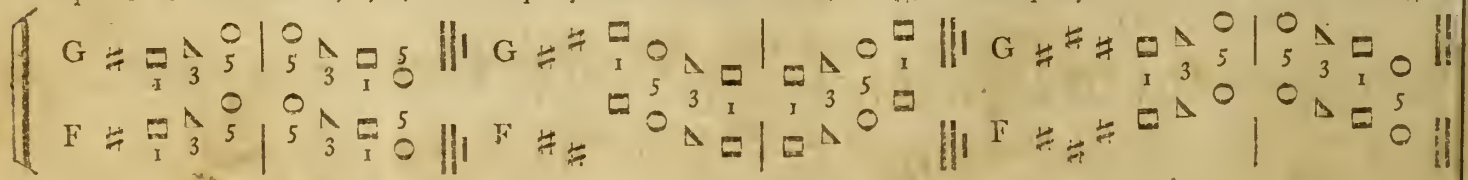
In every ſharp key, the firſt and fourth degrees, are the ſquare figure ; the ſecond and fifth degrees, are the round ; the third and ſixth grees, are the quarter of a diamond ; and the ſeventh degree, is the diamond. The eighth degree being the ſame as the firſt, is called firſt.

Sharp key of C — The Common Chord, taken upon the key note, is C E G.



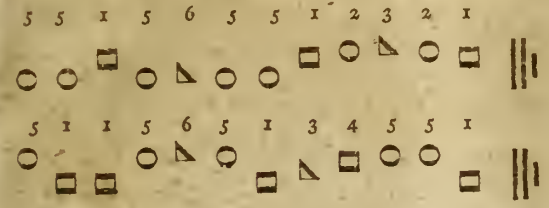
The common chord, taken upon the key note, is counted aſcending ; but all, except F, G and A, are found ed deſcending. Learners will found them both ways, at firſt.

Sharp of G. Common Chord, G, B, D. Sharp key of D. Common Chord, D, F♯, A. Sharp key of A. Common Chord, A, C♯, E

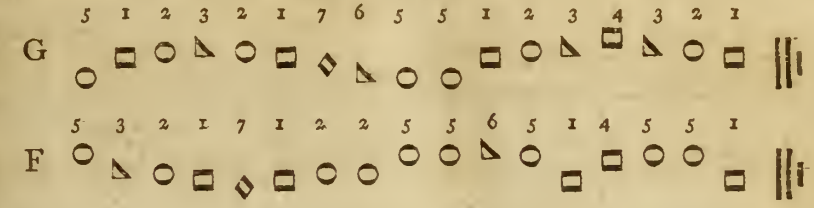


LESSON V.

The figures ſhow the degrees of the Key.

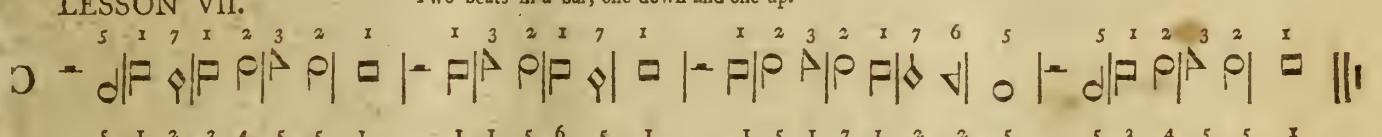


LESSON VI.

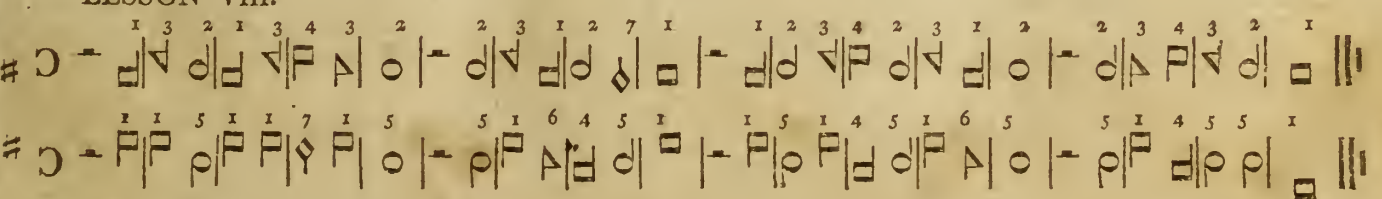


LESSON VII.

Two beats in a bar, one down and one up.



LESSON VIII.



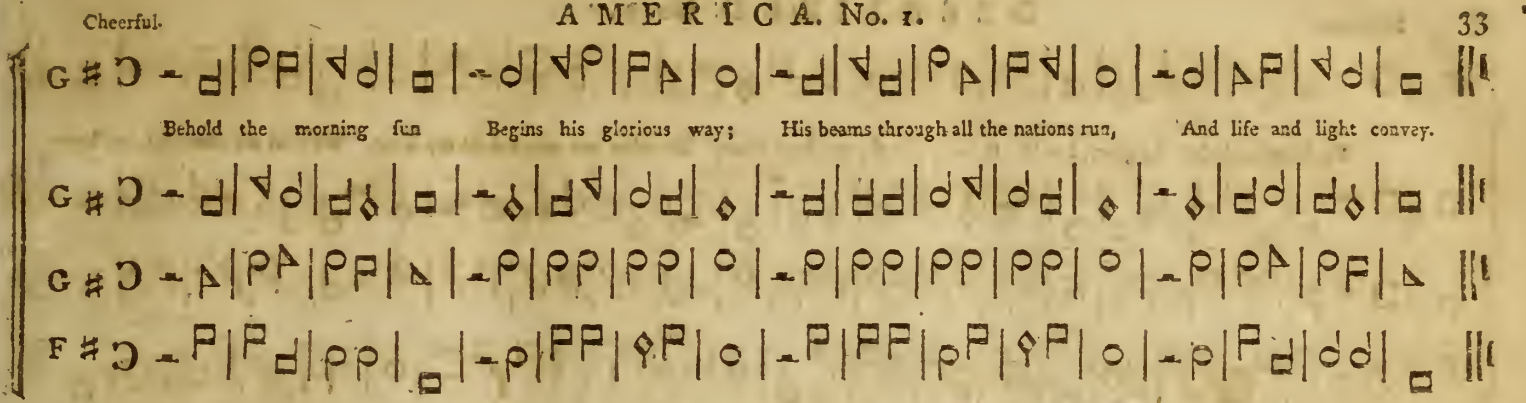
SCALE OF SHARP KEYS.

D. Sharp key of C.	Of G.	Of D.	Of F.
C eighth degree		♯ seventh	
B seventh degree		sixth	♭
A sixth degree		fifth	
G fifth degree	eighth	fourth	
F fourth degree	♯ seventh	third	eighth
E third degree	sixth	second	seventh
D second degree	fifth	first	sixth
C first degree	fourth	♯	fifth
B	third		♭ fourth
A	second		third
G	first		second
F	♯		first

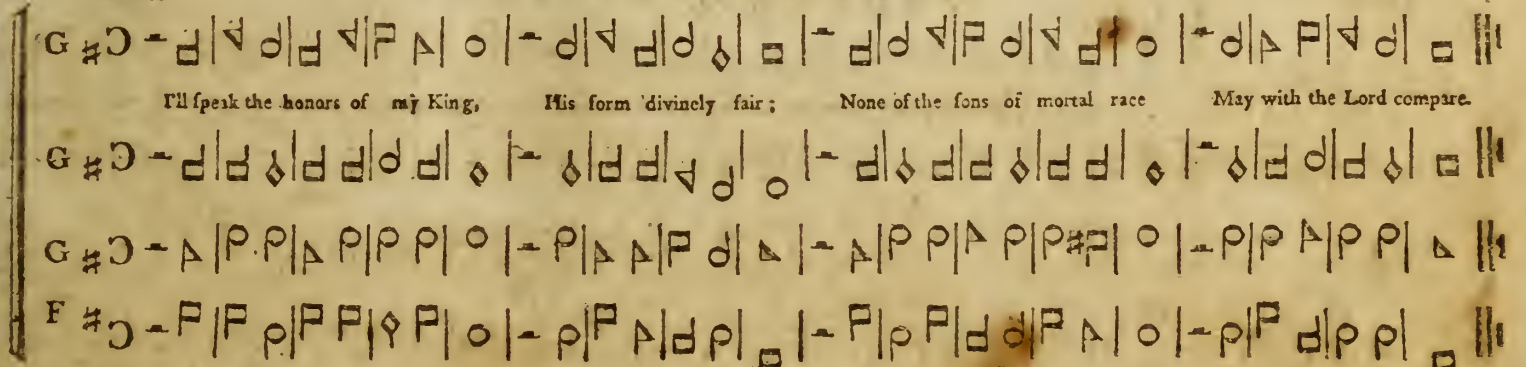
SCALE OF FLAT KEYS.

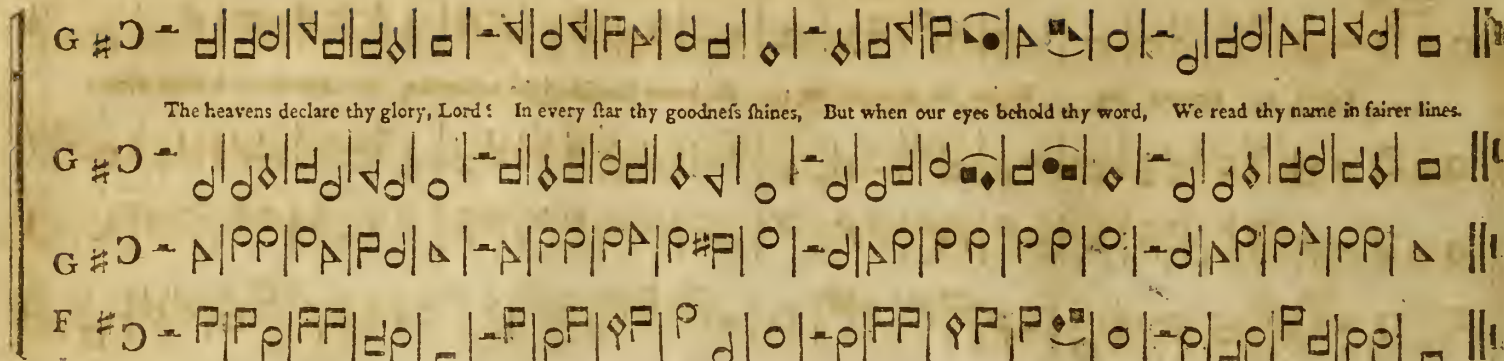
B. Flat key of A.	Of E.	Of D.	Of G.
A eighth degree		♭	
G seventh degree			eighth
F sixth degree	♯		seventh
E fifth degree	eighth		♭ sixth
D fourth degree	seventh	eighth	fifth
C third degree	sixth	seventh	fourth
B second degree	fifth	♭ sixth	third
A first degree	fourth	fifth	second
G	third	fourth	first
F	♯ second	third	
E	first	second	♭
D		first	

Cheerful. **AMERICA. No. 1.**



Cheerful. **CHESTERFIELD. No. 2.**

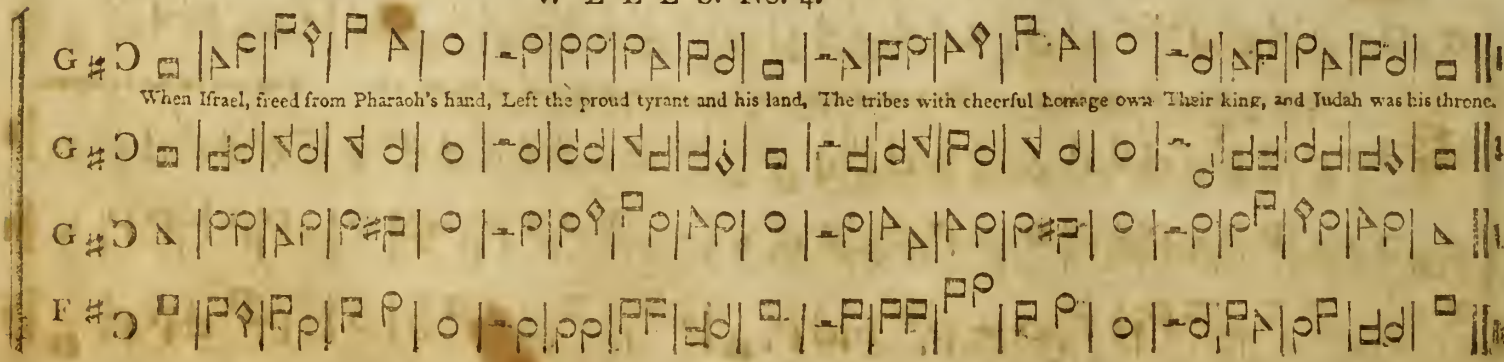




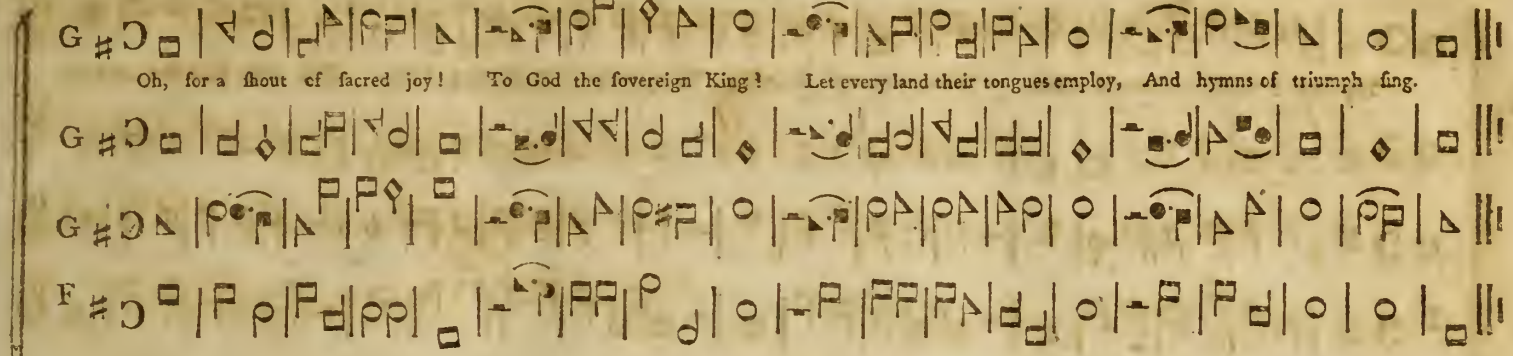
The heavens declare thy glory, Lord! In every ſtar thy goodneſs ſhines, But when our eyes behold thy word, We read thy name in fairer lines.

Cheerful.

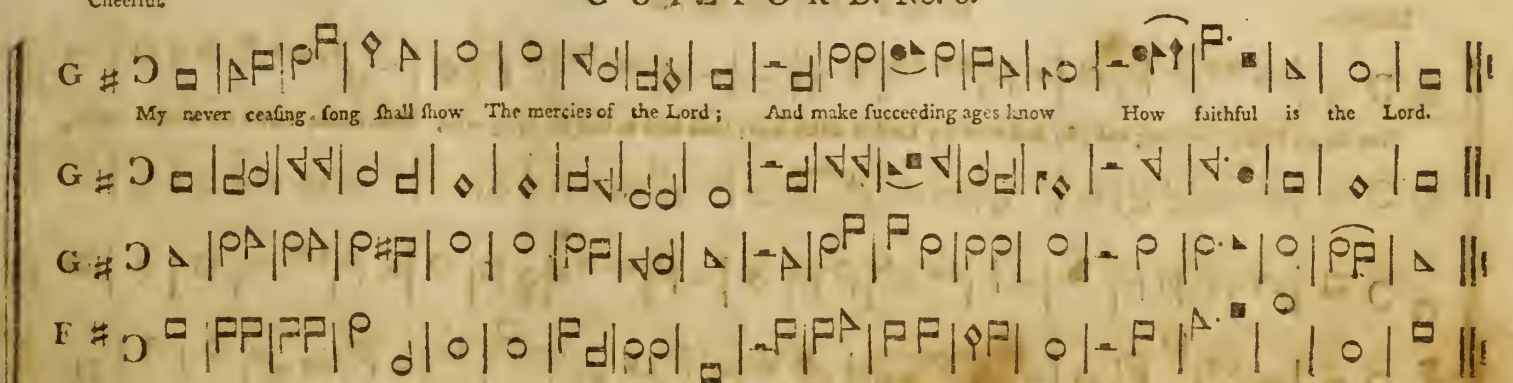
WELLS. No. 4.



When Iſrael, freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes with cheerful homage own Their king, and Judah was his throne.

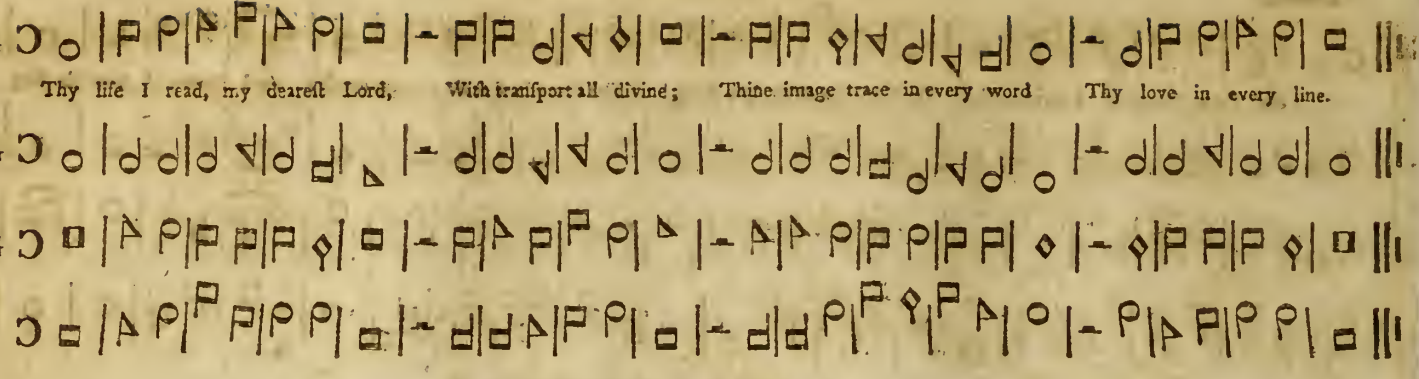


Cheerful. GUILFORD. No. 6.



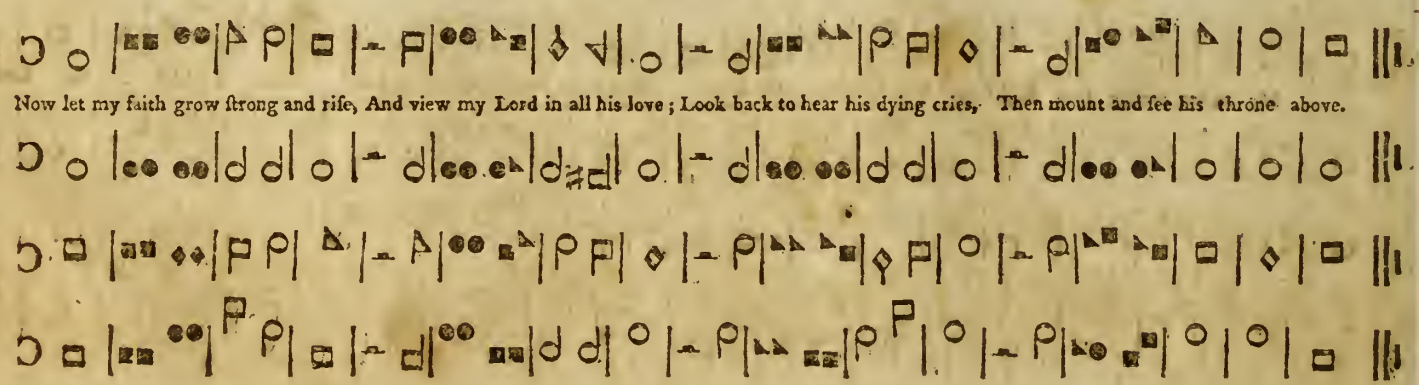
Moderate.

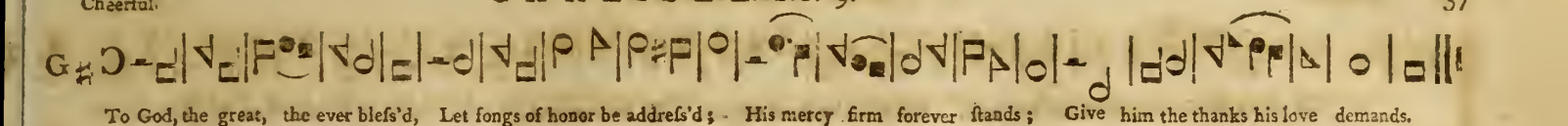
MIDDLEBURY. No. 7.



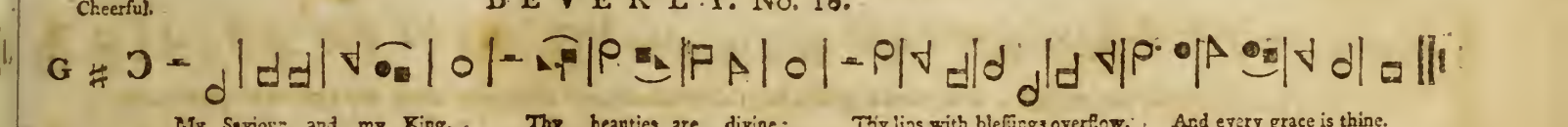
Moderate.

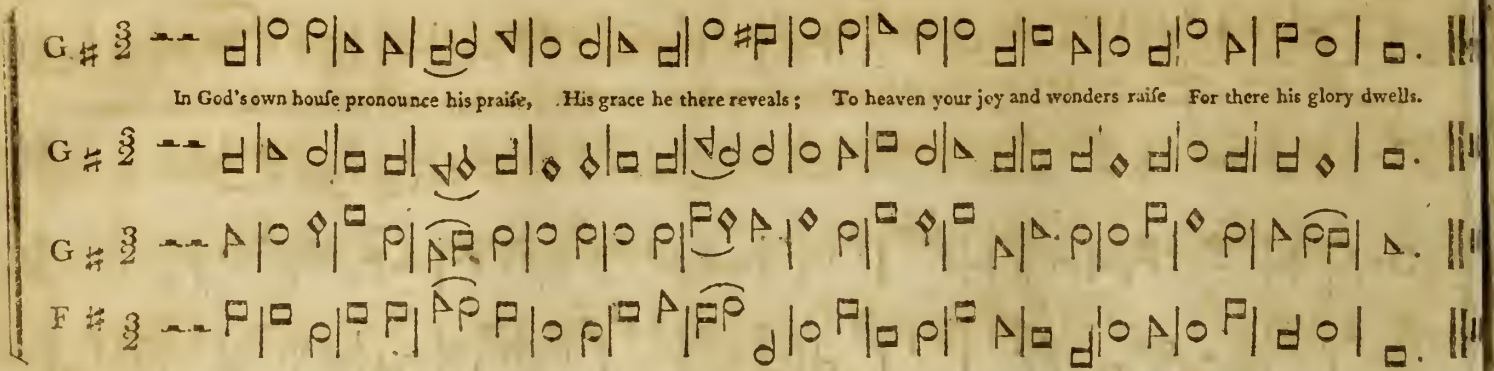
OXFORD. No. 8.



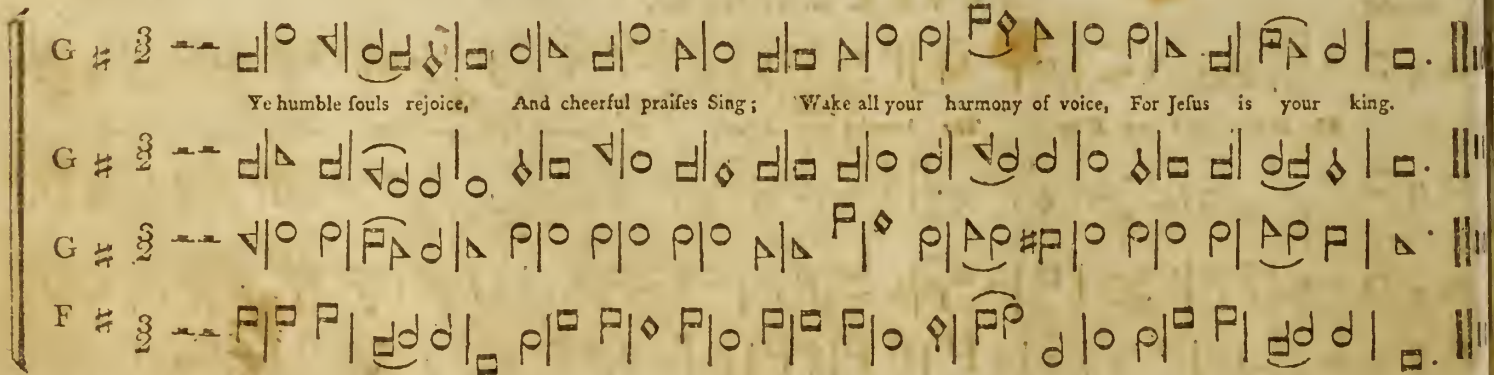


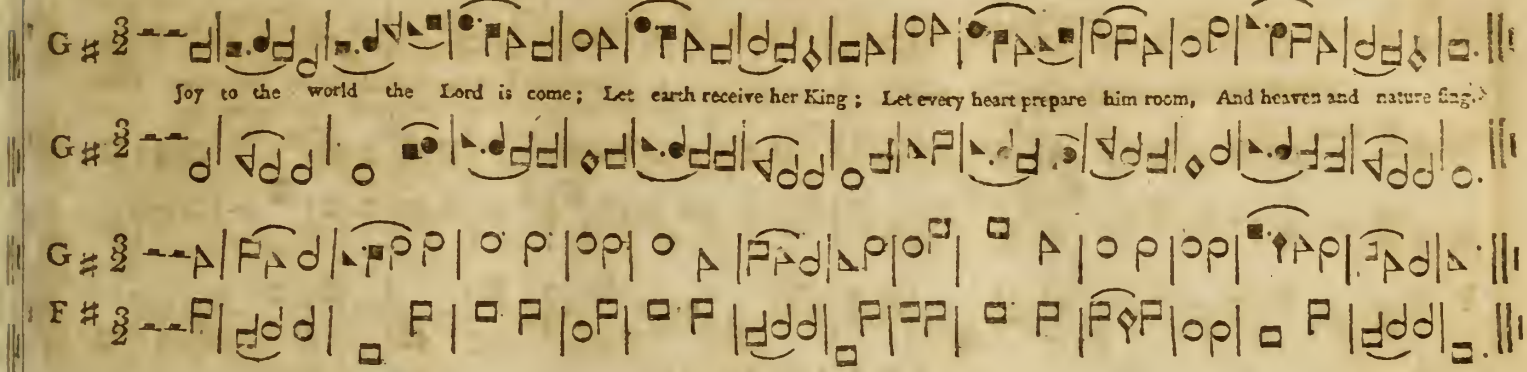
Cheerful. BEVERLY. No. 10.



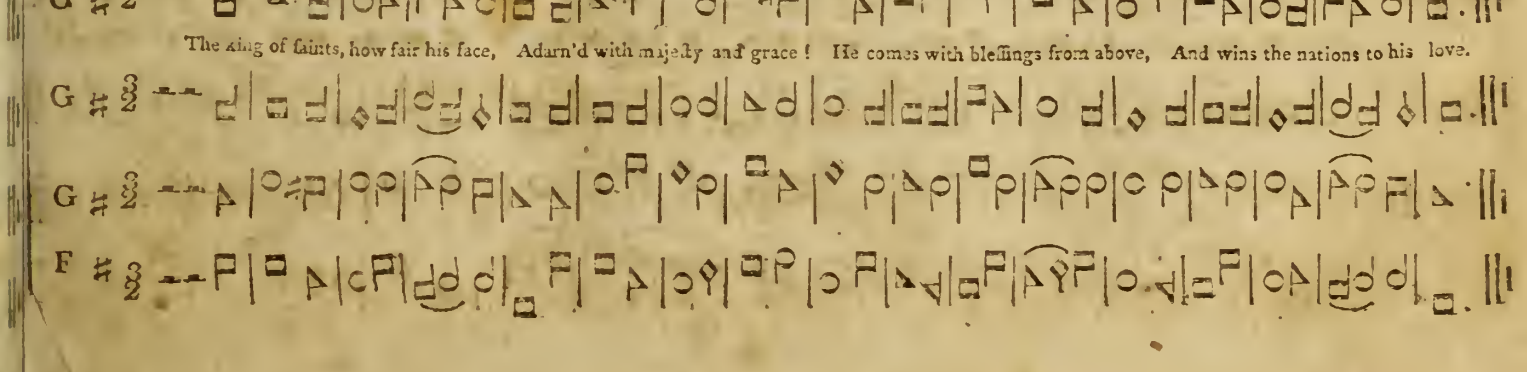


Moderate. WOODBRIDGE. No. 12.



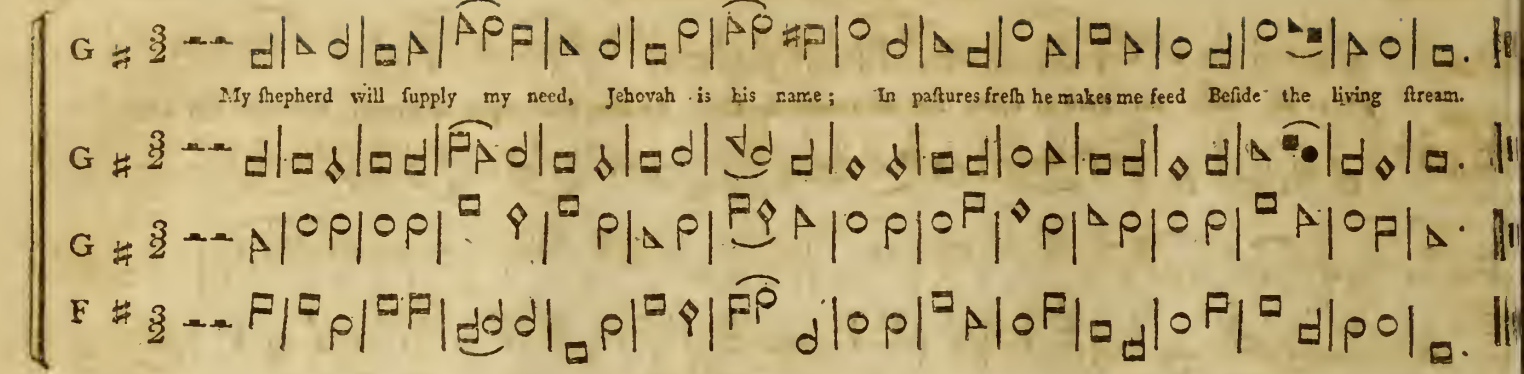


Cheerful. ANGELS HYMN. No. 14.



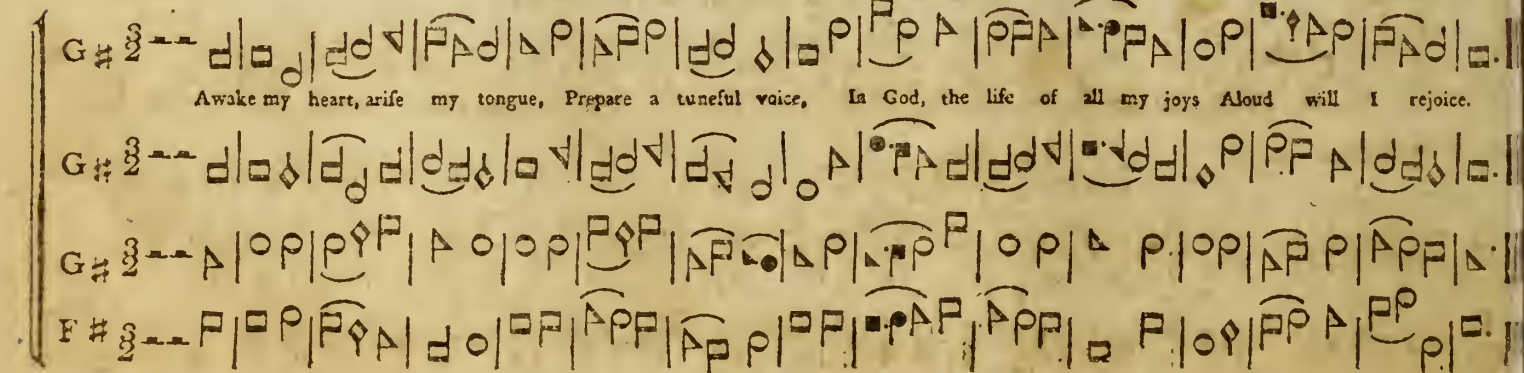
Cheerful.

DOVER. No. 15.



Cheerful.

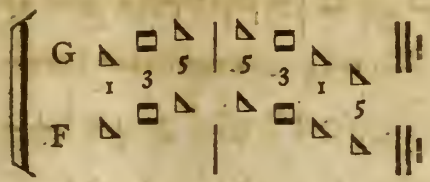
IRISH. No. 16.



ıt key of A.

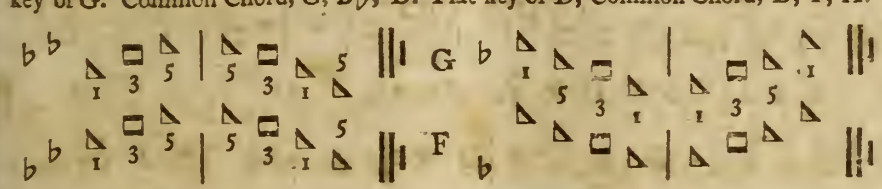
degree	A
nth degree	G
ı degree	F
ı degree	E
th degree	D
d degree	C
nd degree	B
degree	A

Commom Chord, A, C, E.

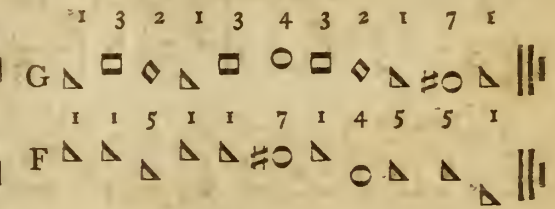


In every flat key, the firſt and fifth degrees, are the quarter of a diamond figure; the ſecond degree, is the diamond; the third and ſixth degrees, are the ſquare; and the fourth and ſeventh degrees, are the round.

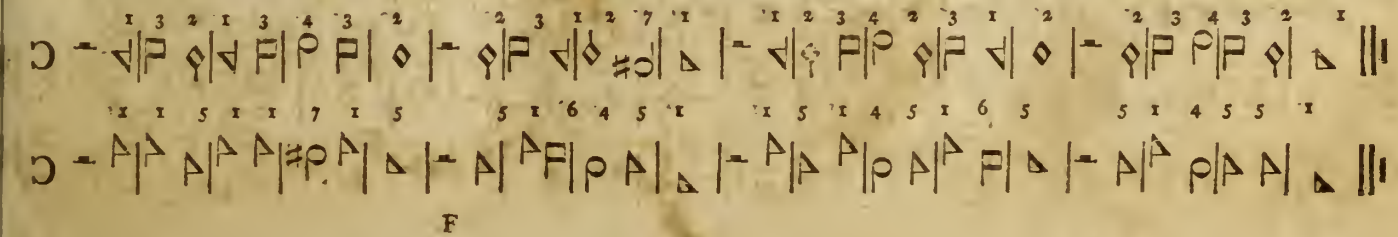
key of G. Common Chord, G, B♭, D. Flat key of D, Common Chord, D, F, A.



LESSON IX.

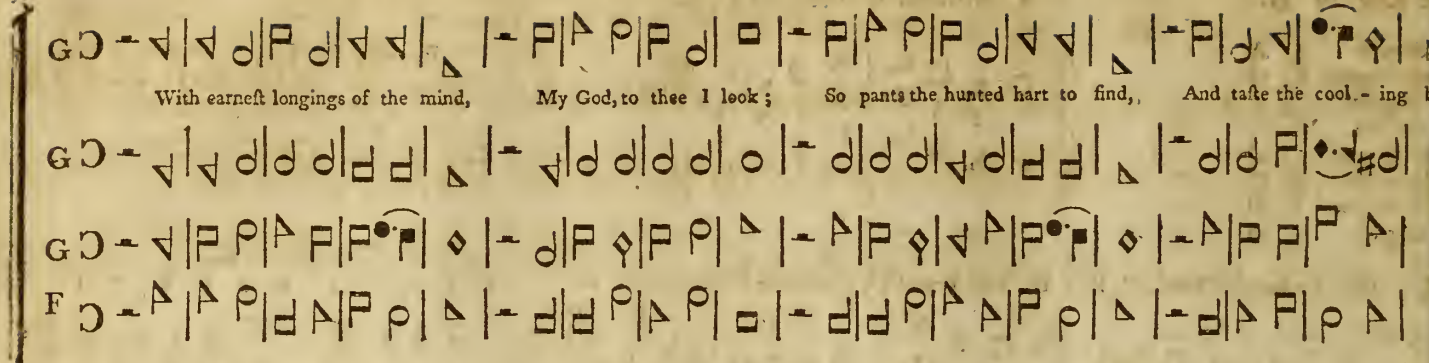


LESSON X.



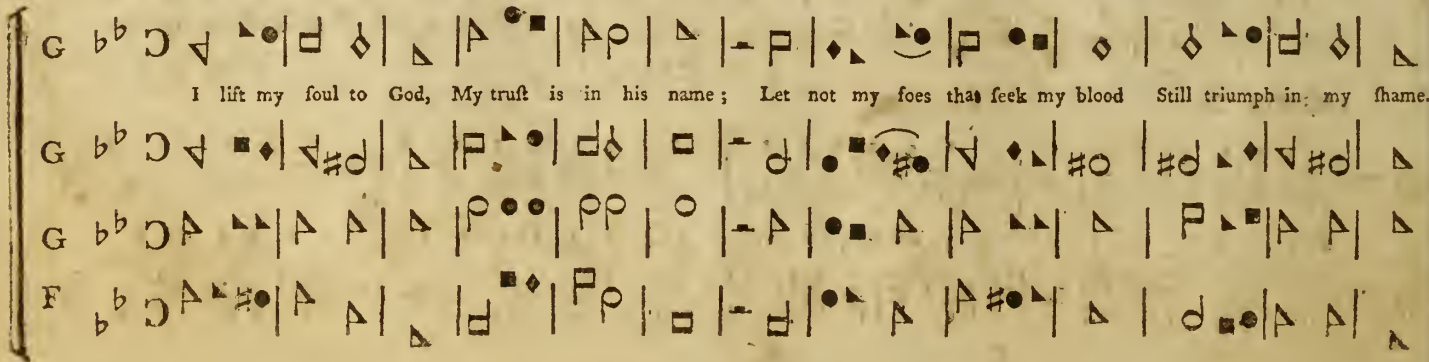
Moderate.

DUBLIN. No. 17.

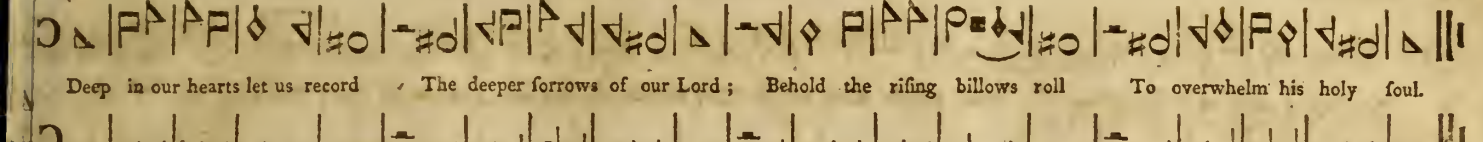


Moderate.

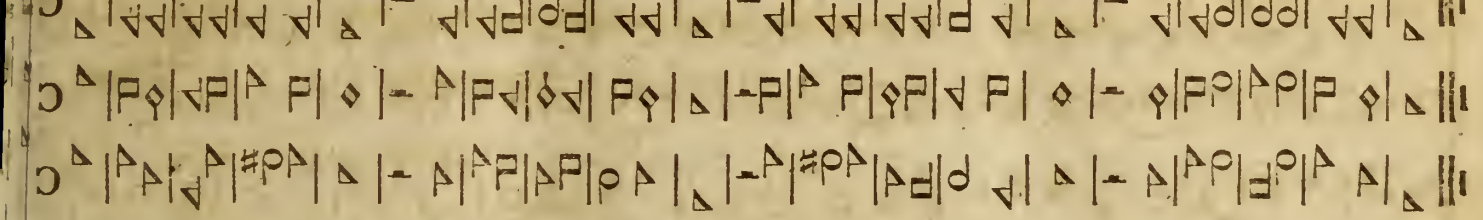
AYLESBURY. No. 18.



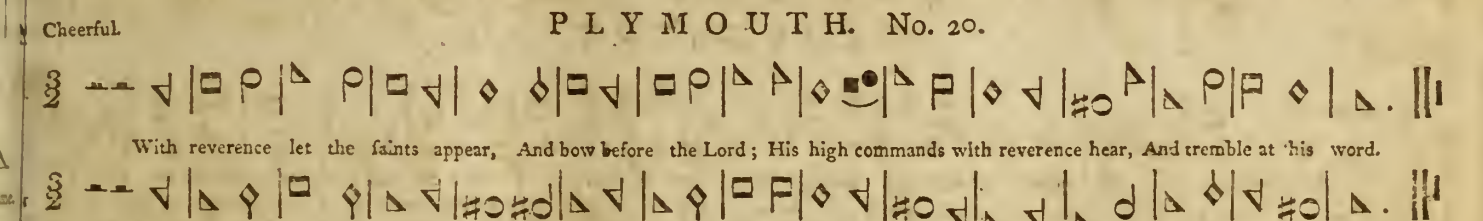
Slow. GROTON. No. 19.



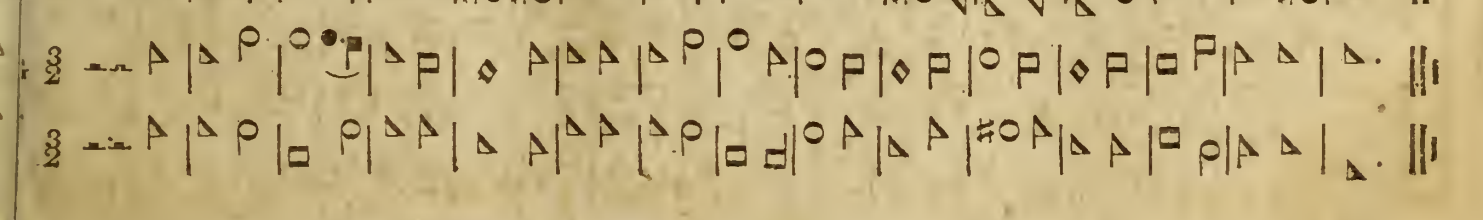
Deep in our hearts let us record The deeper sorrows of our Lord; Behold the rising billows roll To overwhelm his holy soul.



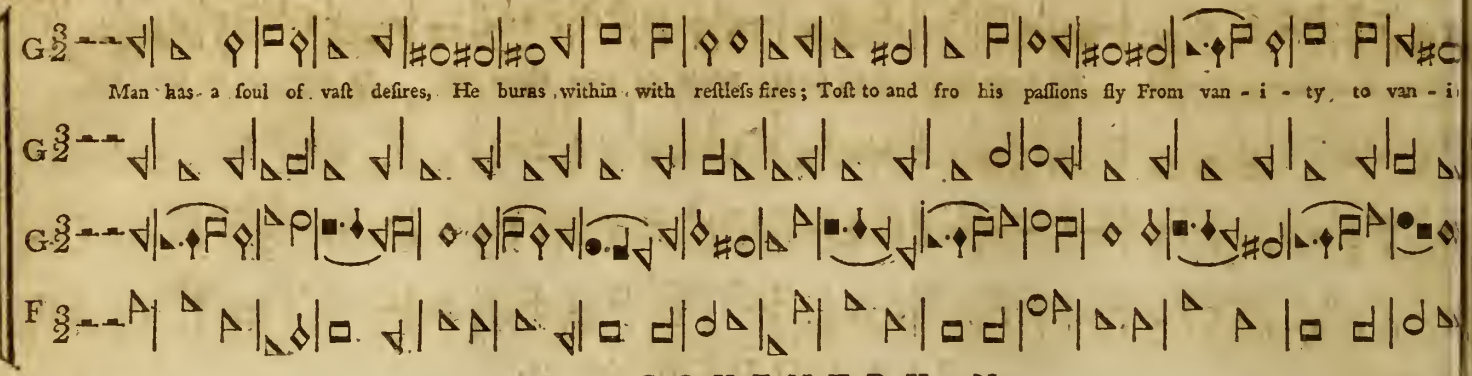
Cheerful. PLYMOUTH. No. 20.



With reverence let the saints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word.

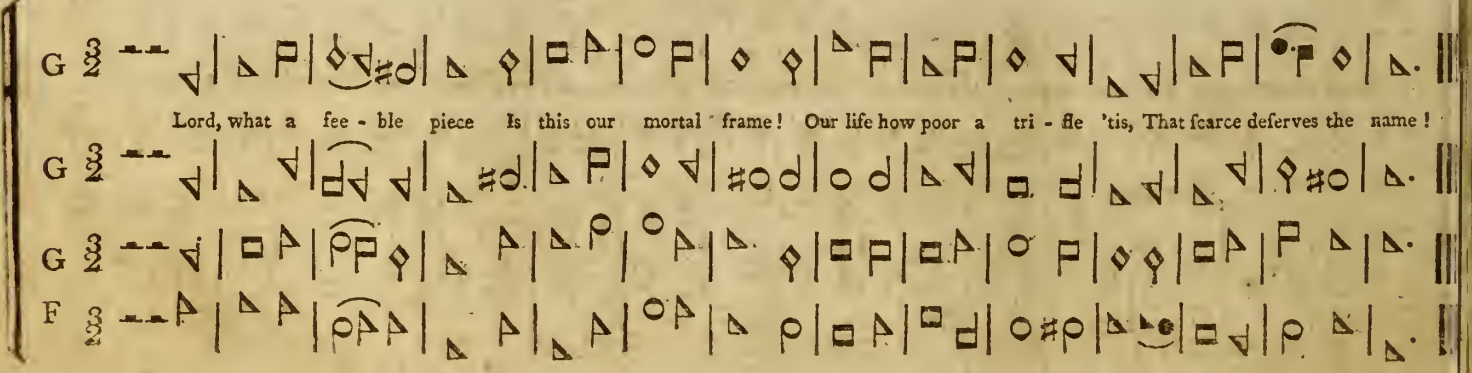


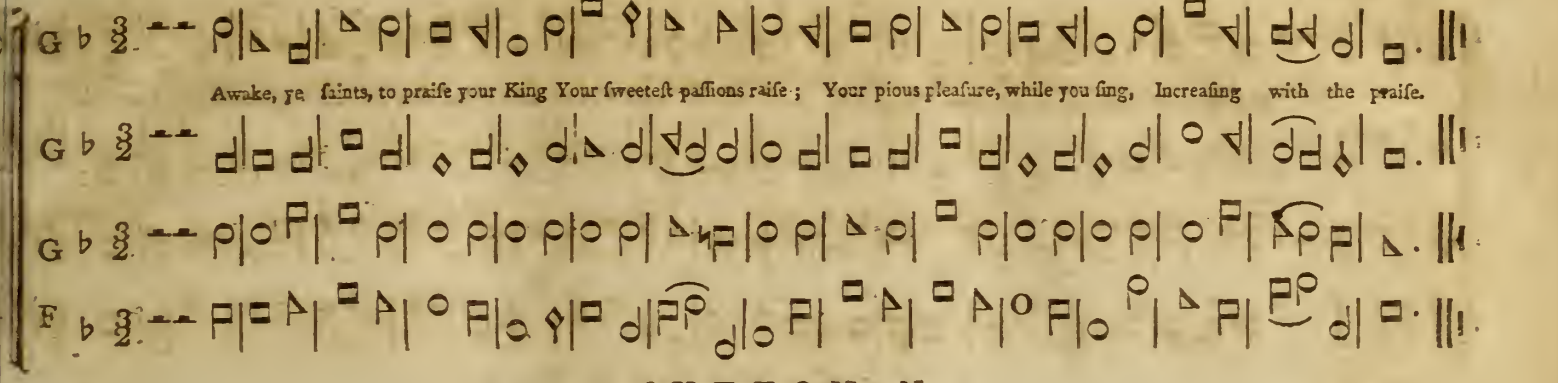
PUTNEY. No. 21.



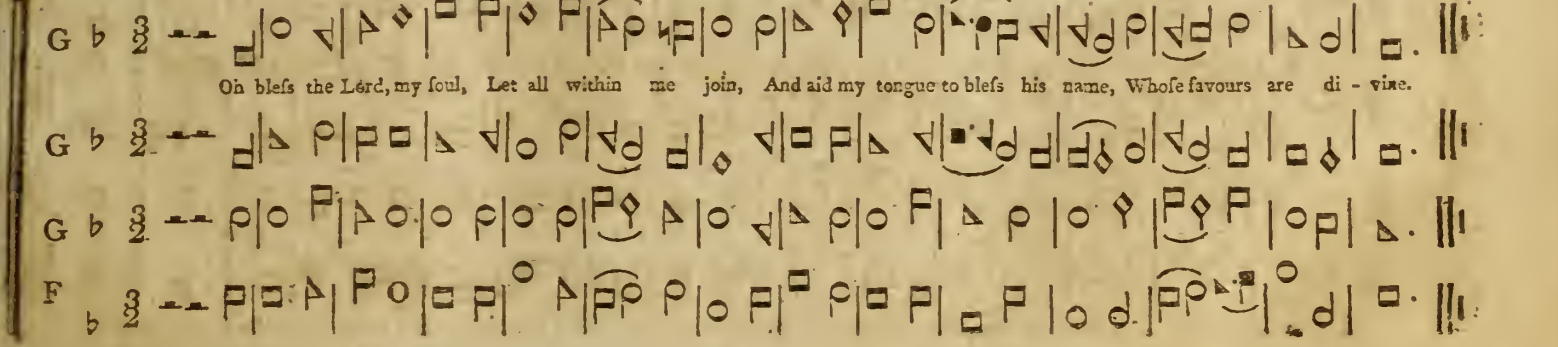
Cheerful.

COVENTRY. No 22.

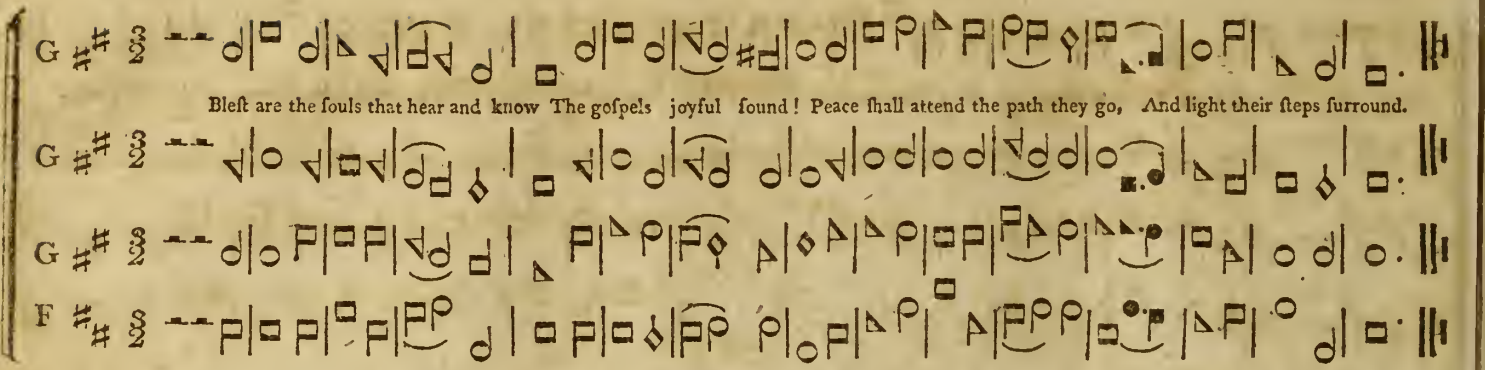




Moderate. SUTTON. No. 24.

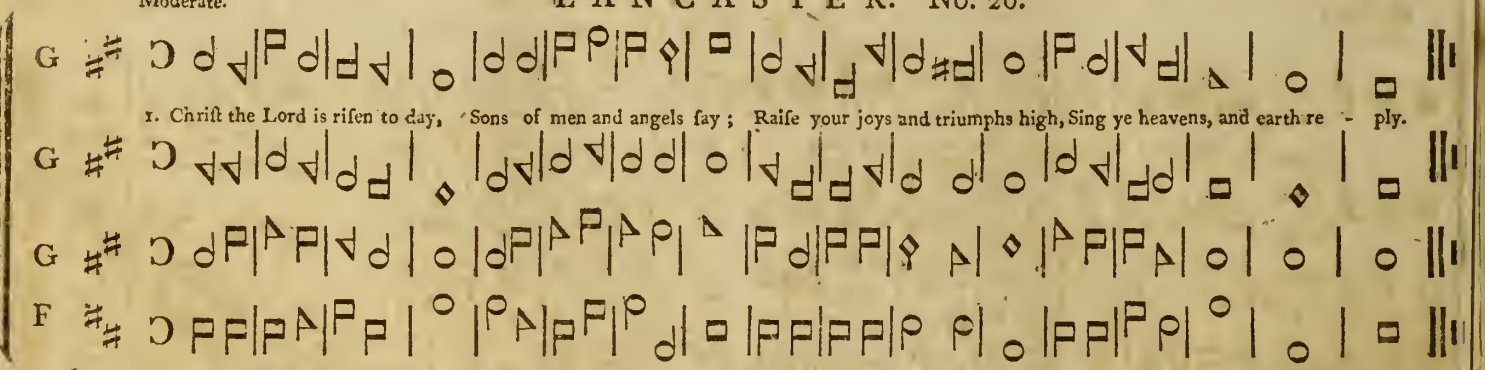


READING. No. 25.



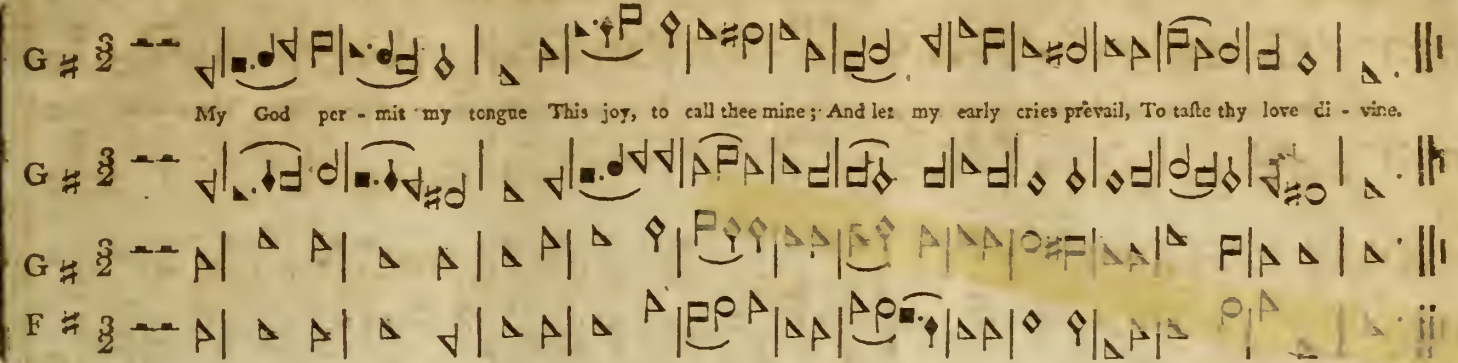
Moderate.

LANCASTER. No. 26.



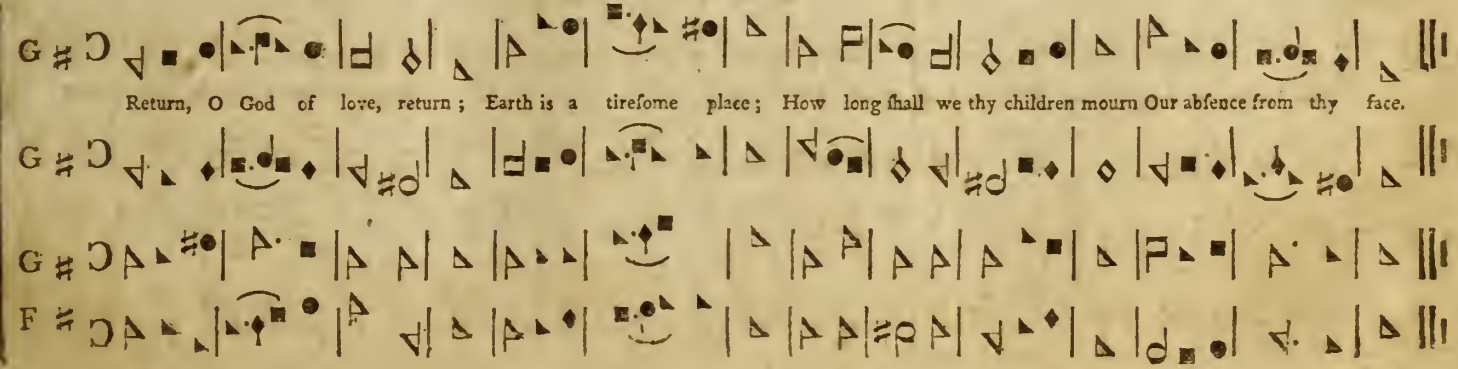
Cheerful.

BLOOMFIELD. No. 27.



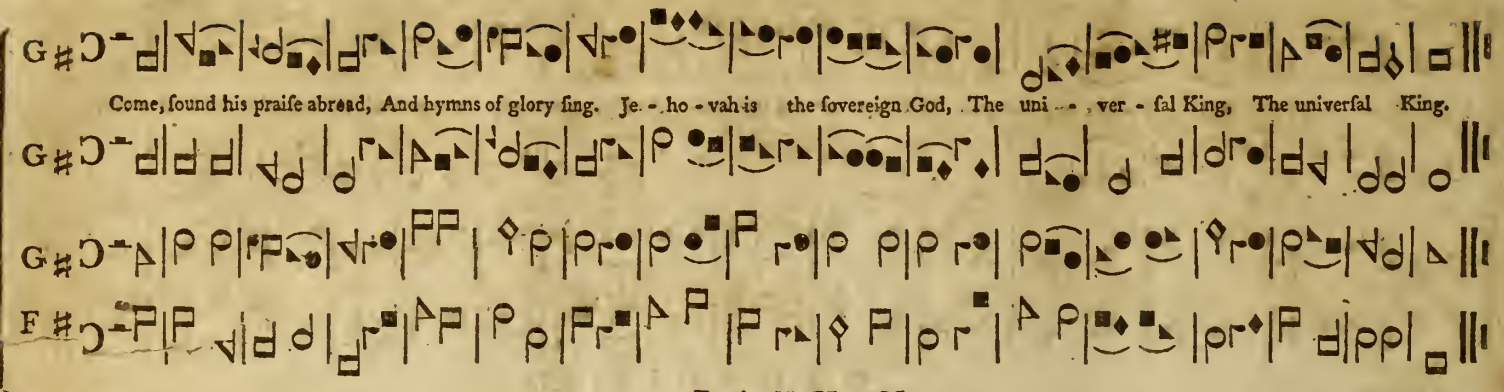
Moderate.

GEORGIA. No. 28.



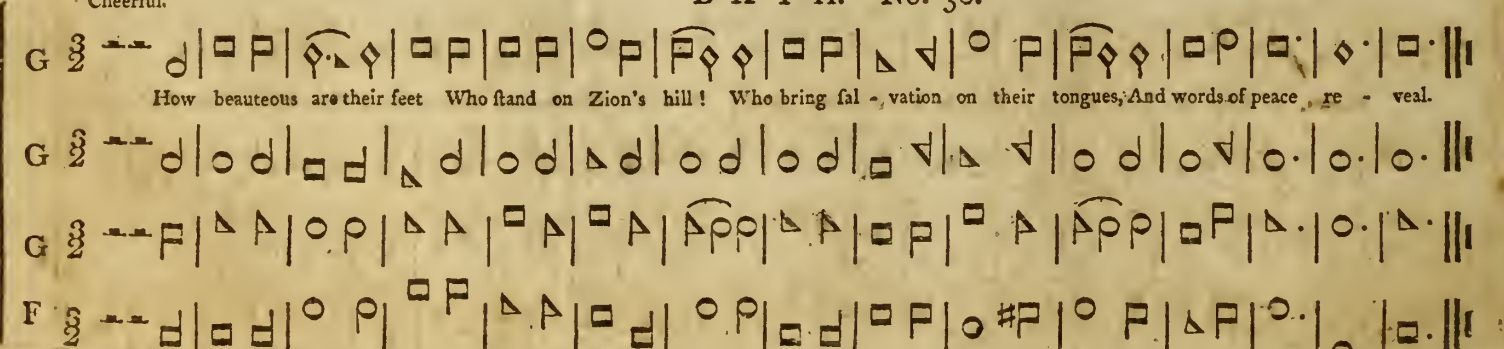
Moderate.

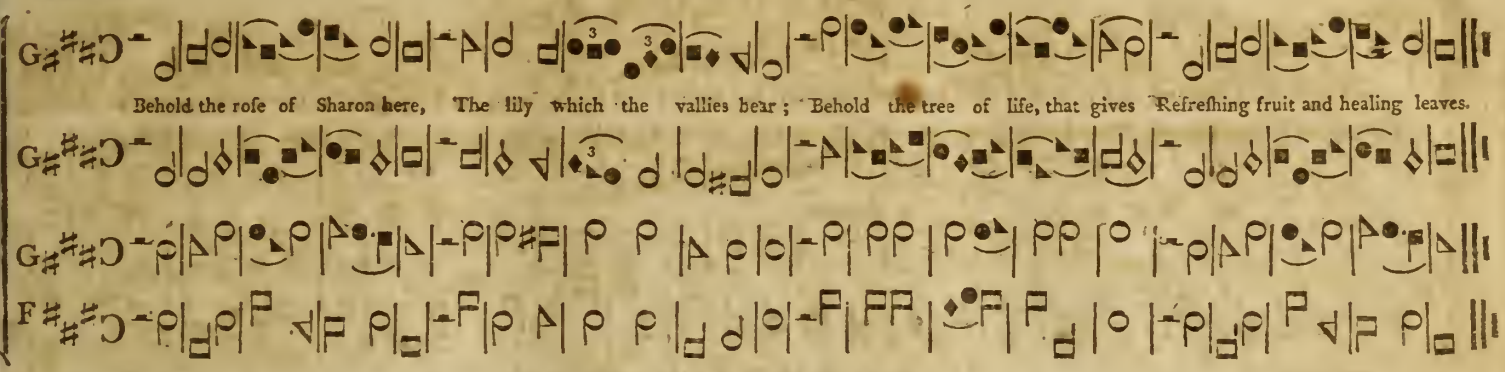
HAMBURGH. No. 29.



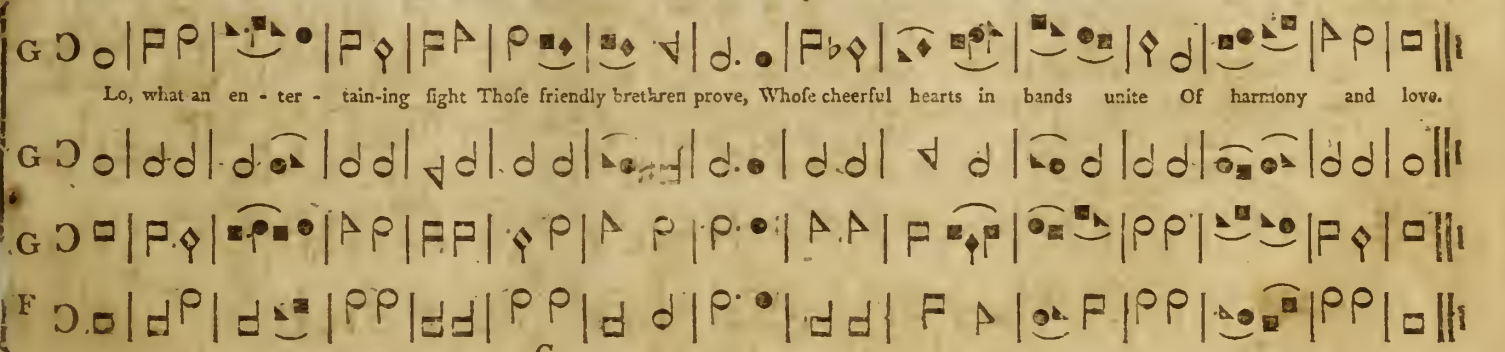
Cheerful.

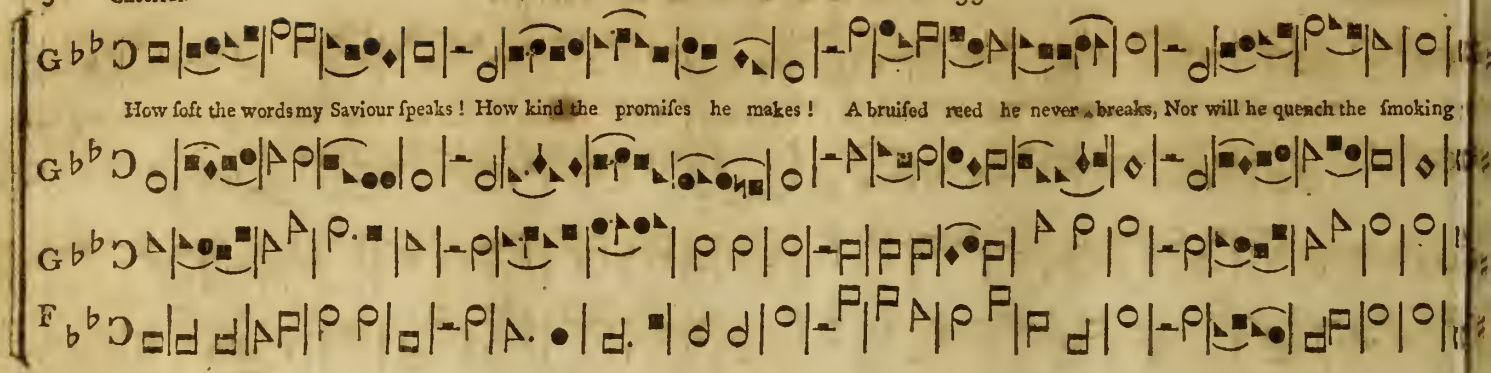
BATH. No. 30.



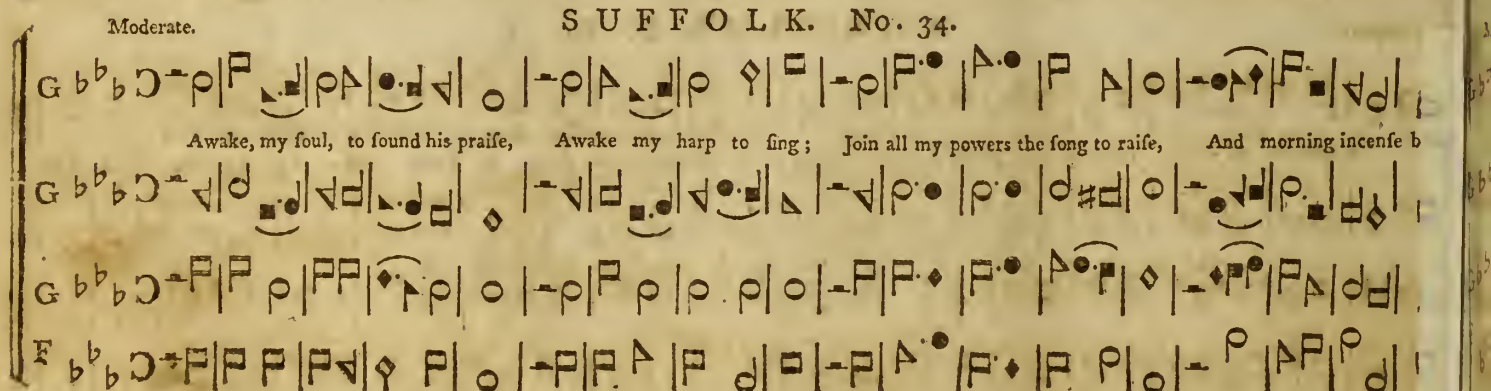


Cheerful. MARYLAND. No. 32.



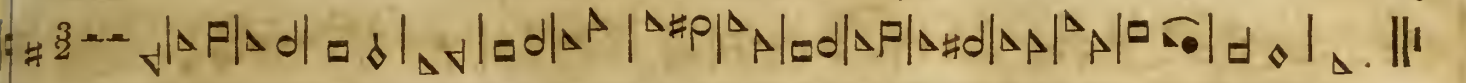


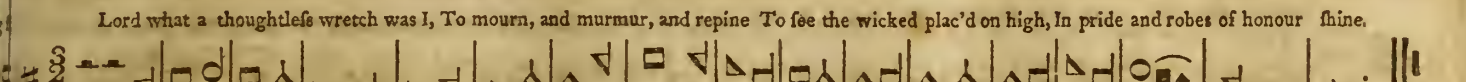
Moderate. SUFFOLK. No. 34.

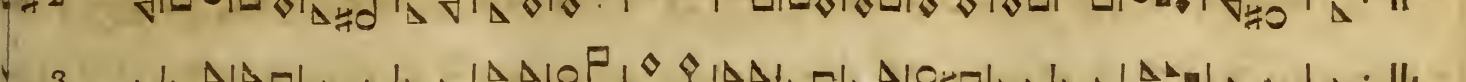


Moderate.

EPPING. No. 35.

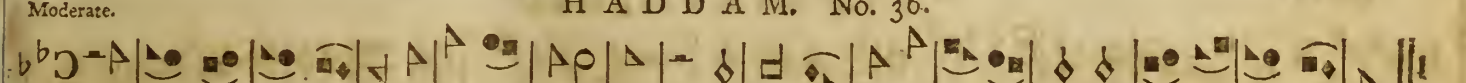


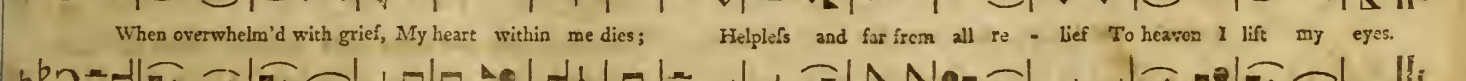


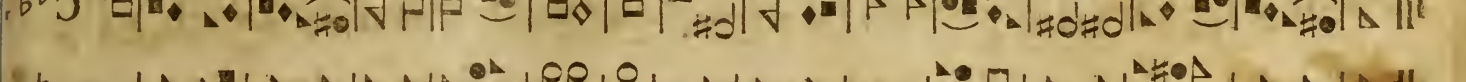


Moderate.

HADDAM. No. 36.

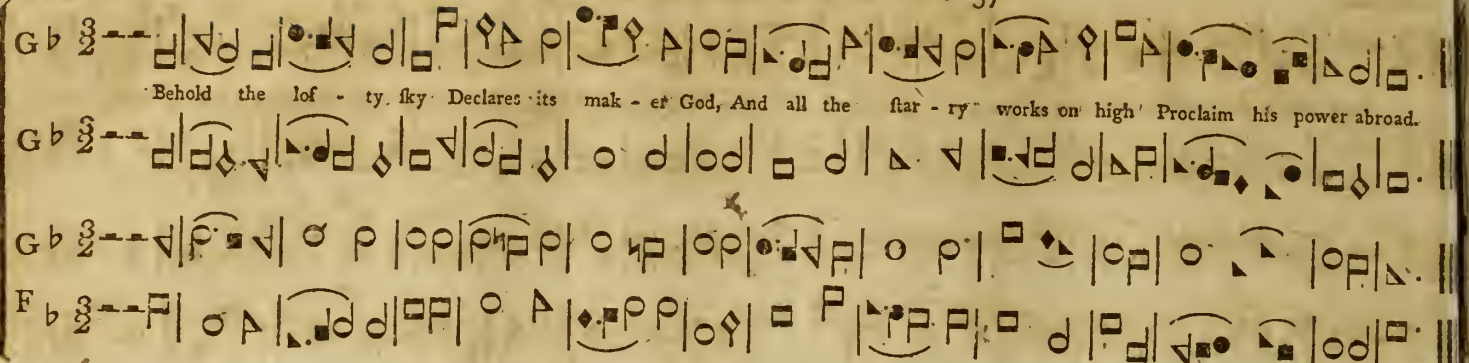






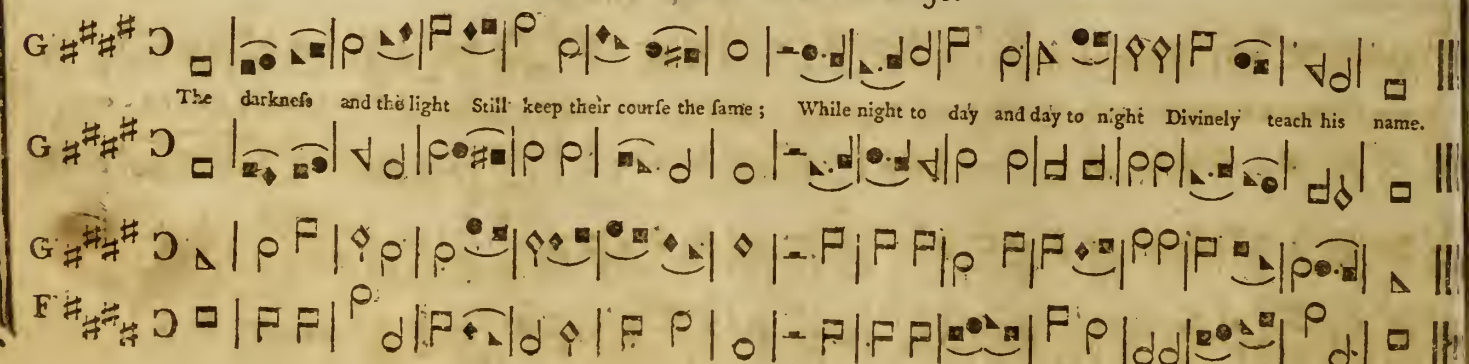
Cheerful.

BETHLEHEM. No. 37.



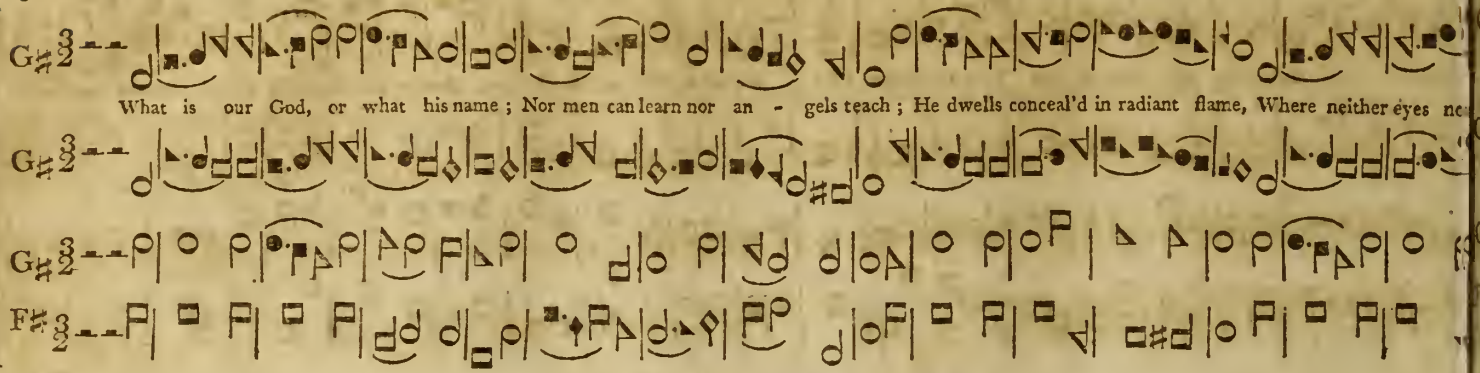
Cheerful.

MANSFIELD. No. 38.

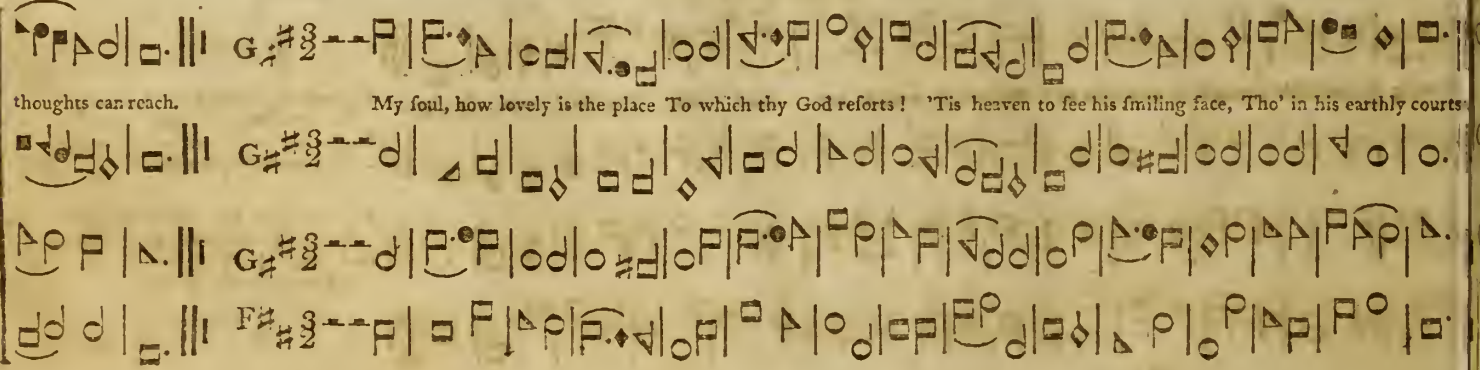


1. Songs of immortal praise belong
To my Almighty God;
He has my heart, and he my tongue.
To spread his name abroad.

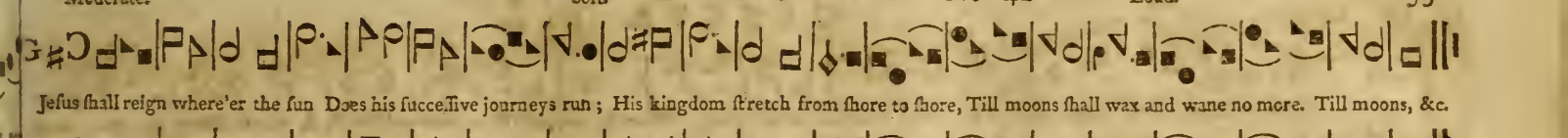
2. How great the works his hand has wrought!
How glorious in our sight!
And men in every age have sought
His wonders with delight.



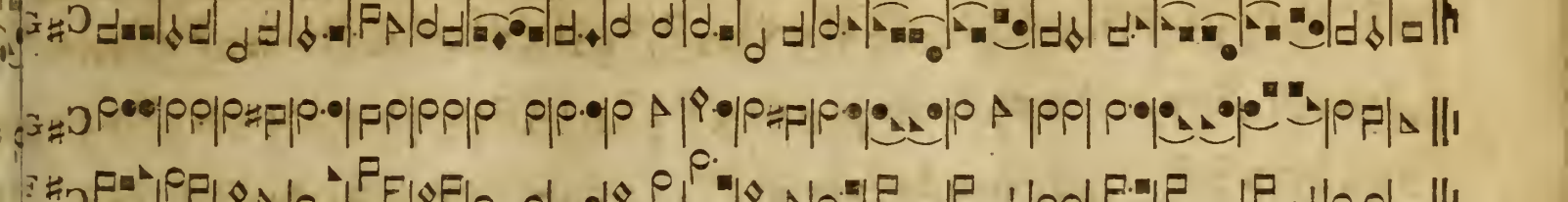
Cheerful. COLCHESTER. No 41.



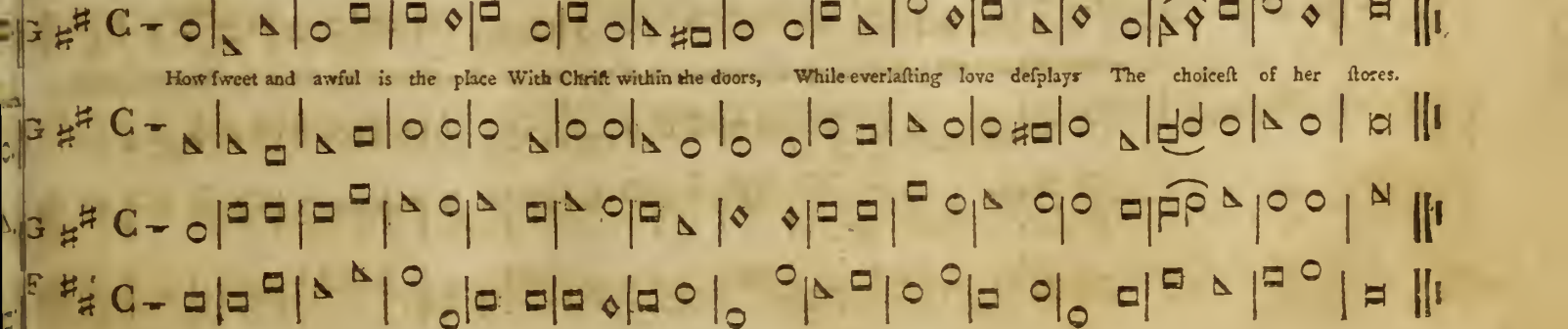
Moderate. Soft. DUNSTAN. No. 42. Loud.



Jesus shall reign where'er the sun Does his successive journeys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more. Till moons, &c.



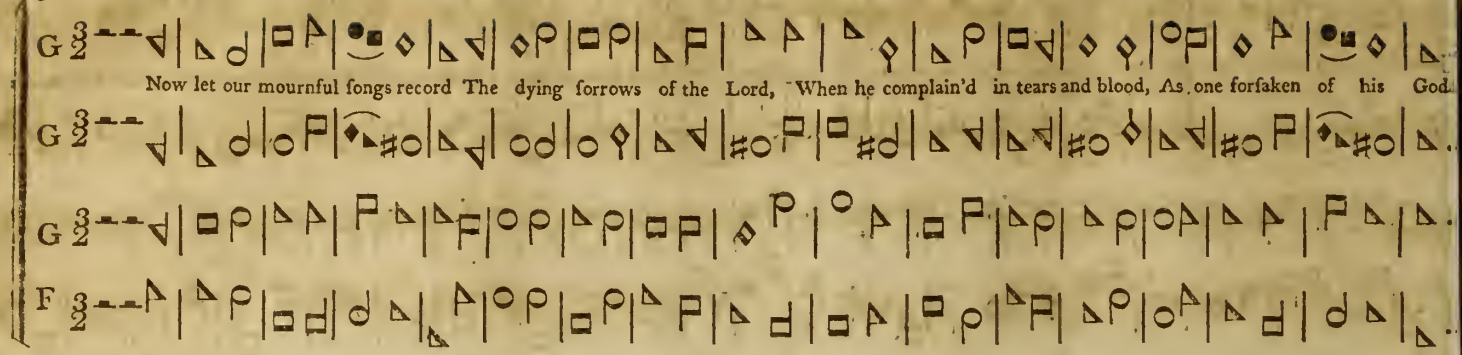
Moderate. MALDEN. No. 43.



How sweet and awful is the place With Christ within the doors, While everlasting love displays The choicest of her stores.

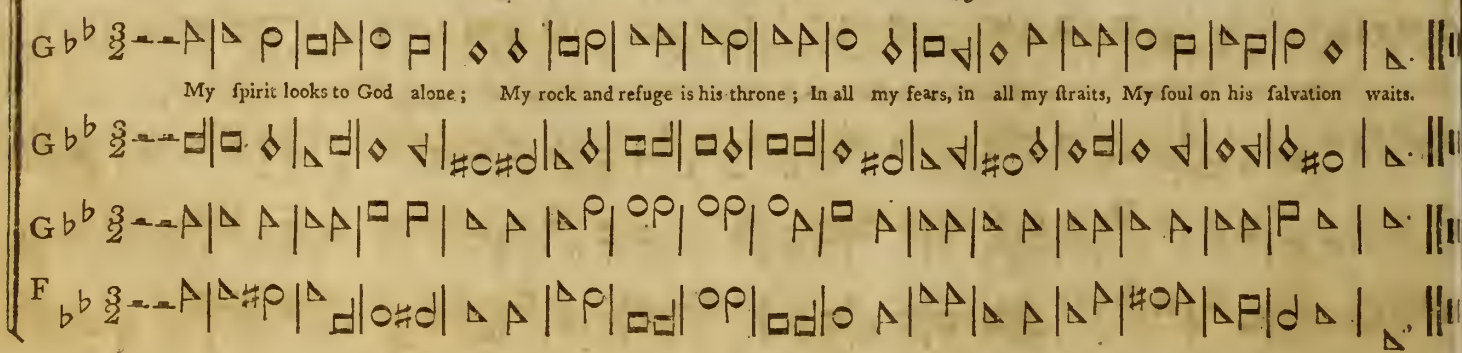
Moderate.

GENEVA. No. 44.



Cheerful.

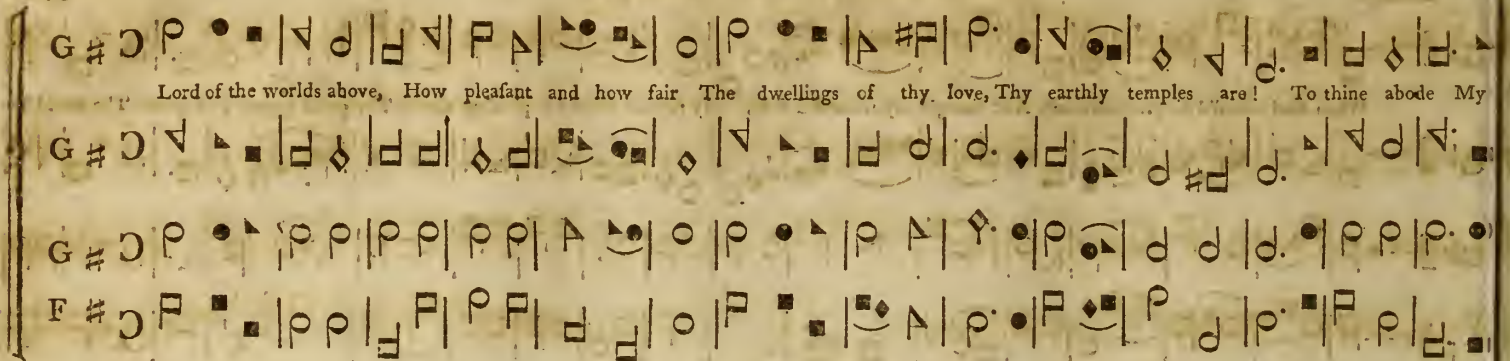
GENOA. No. 45.



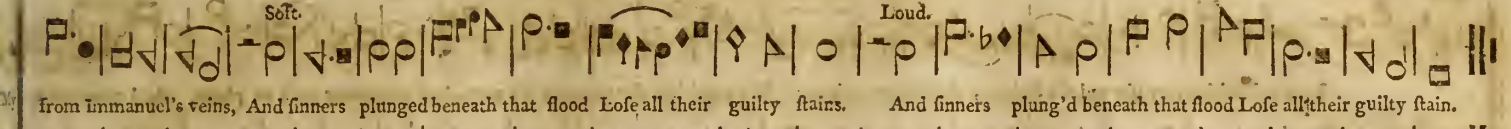
When God reveal'd his gracious name, And chang'd my mournful ſtate, My rapture ſeem'd a pleaſing dream The grace appear'd ſo great. The world be-

Soft. Loud.

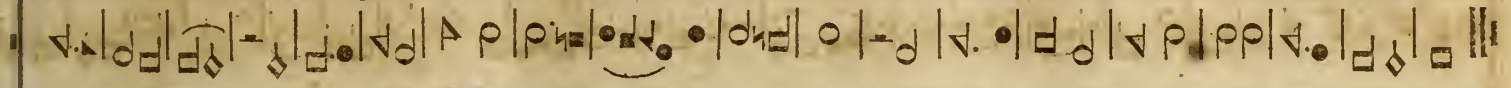
held the glorious change, And did thy hand confeſs; My tongue broke out in unknown ſtrains, and ſung ſurpriſing grace, My tongue broke out,

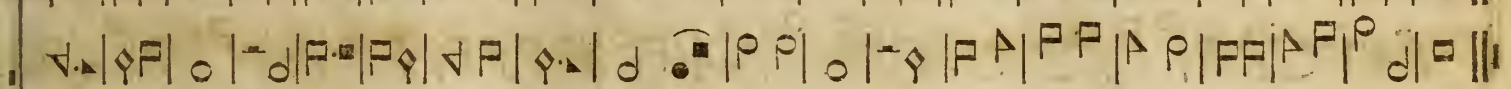

Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly temples are! To thine abode My
Soft. Loud. Moderate. NAPLES. No. 48.
heart aspires, With warm desires To see my God. With warm desires To see my God. There is a fountain fill'd with blood, Dra

Soft. Loud.

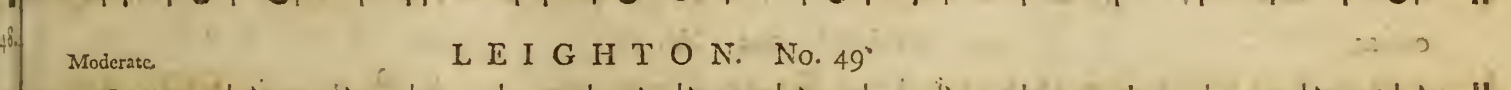


from Immanuel's veins, And ſinners plunged beneath that flood Loſe all their guilty ſtains. And ſinners plung'd beneath that flood Loſe all their guilty ſtain.

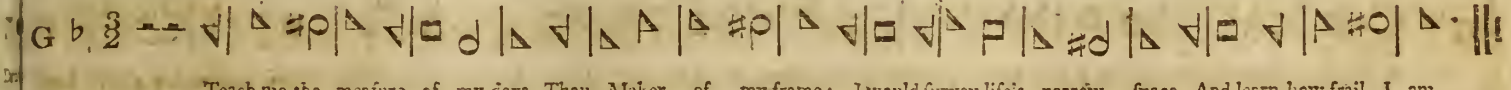


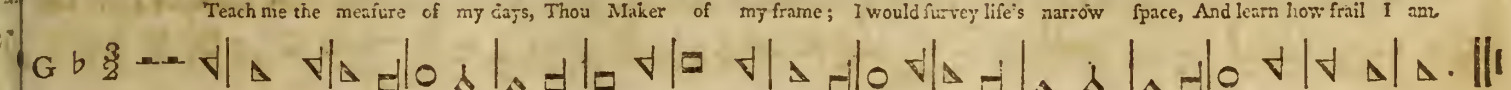


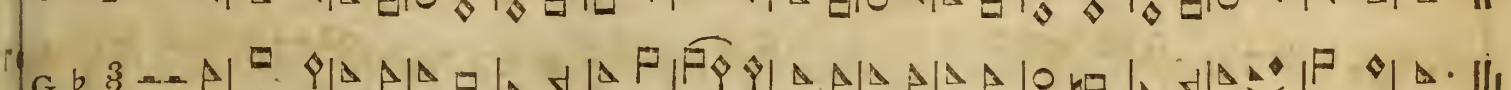
Moderate. LEIGHTON. No. 49.

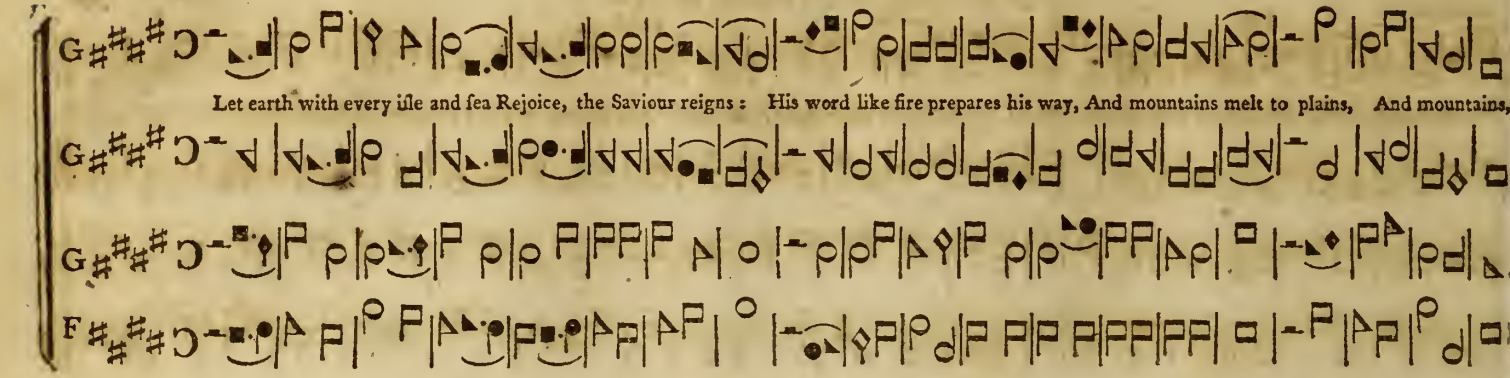


Teach me the meaſure of my days, Thou Maker of my frame; I would ſurvey life's narrow ſpace, And learn how frail I am.

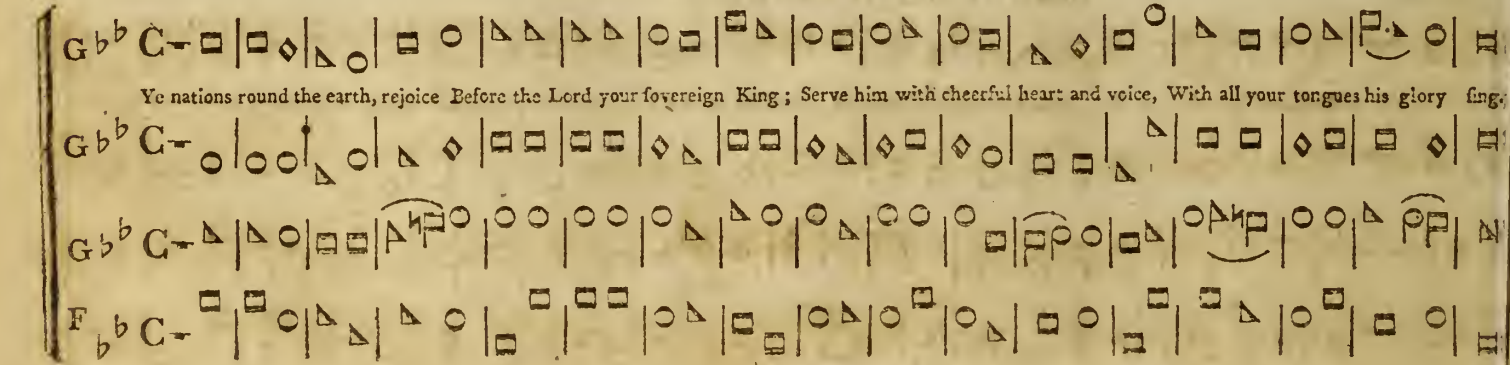


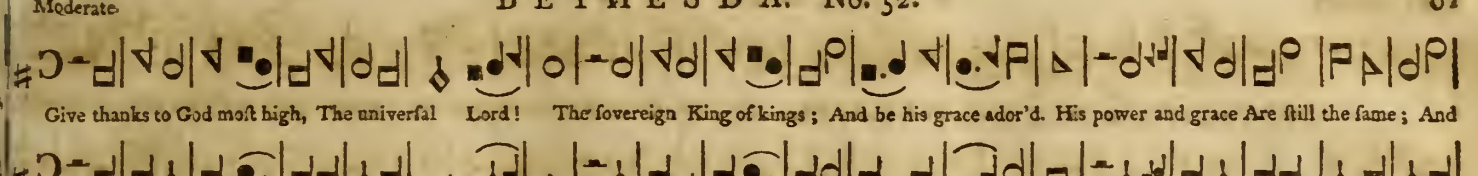




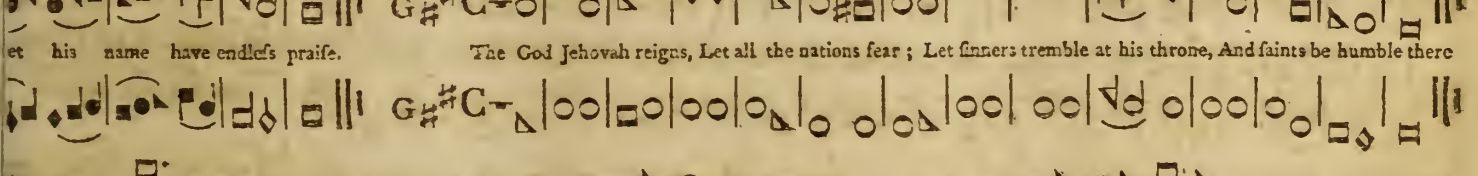


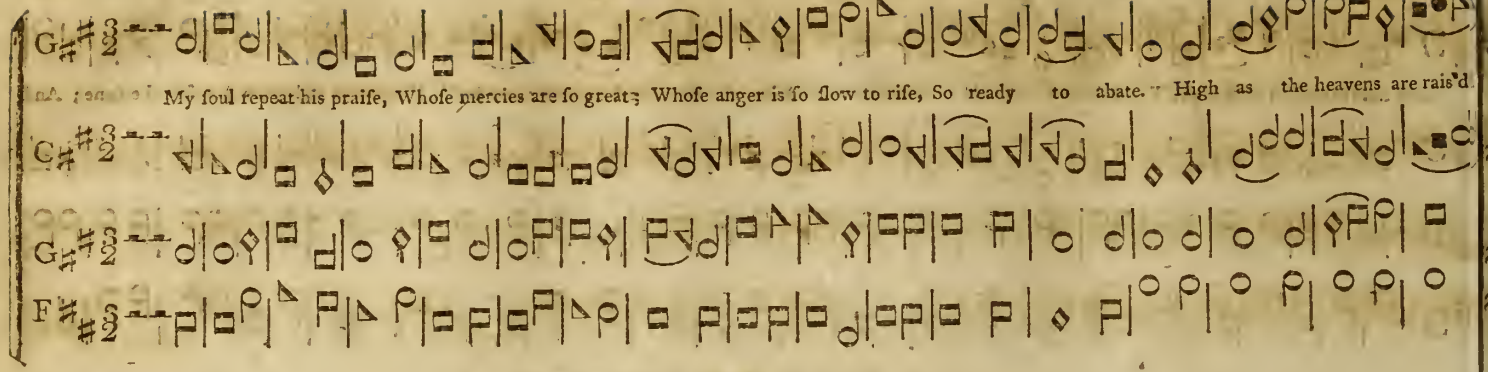
Cheerful. OLD 100 No. 51.



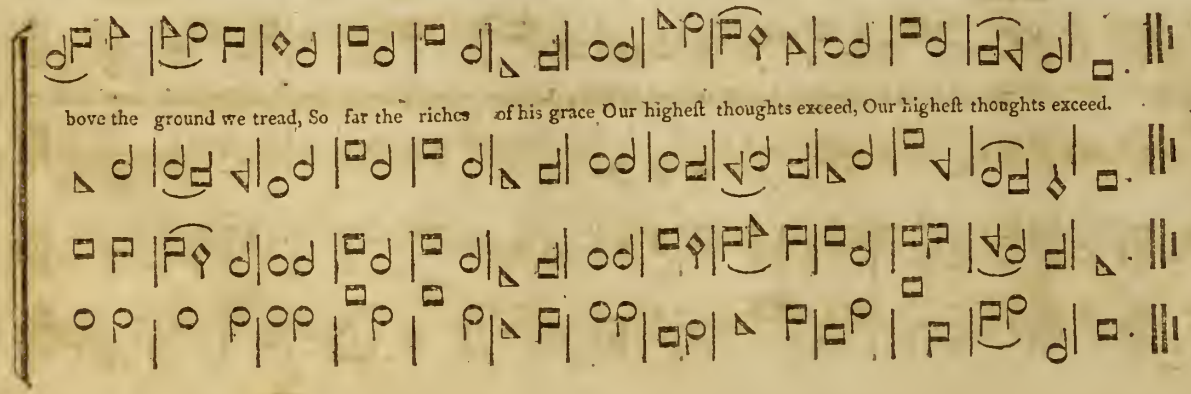


Cheerful. PRINCETON. No. 53.





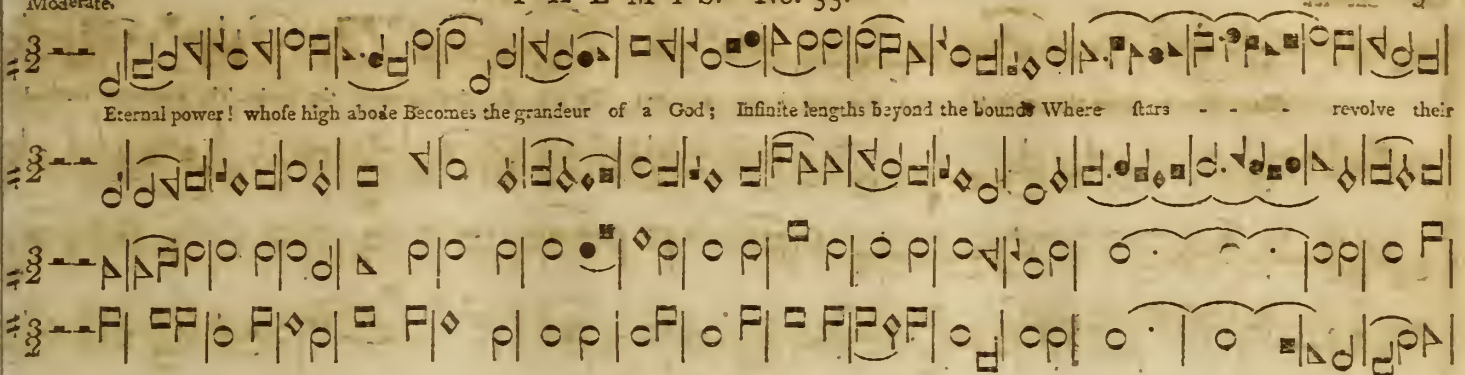
Loud. Soft. Loud.



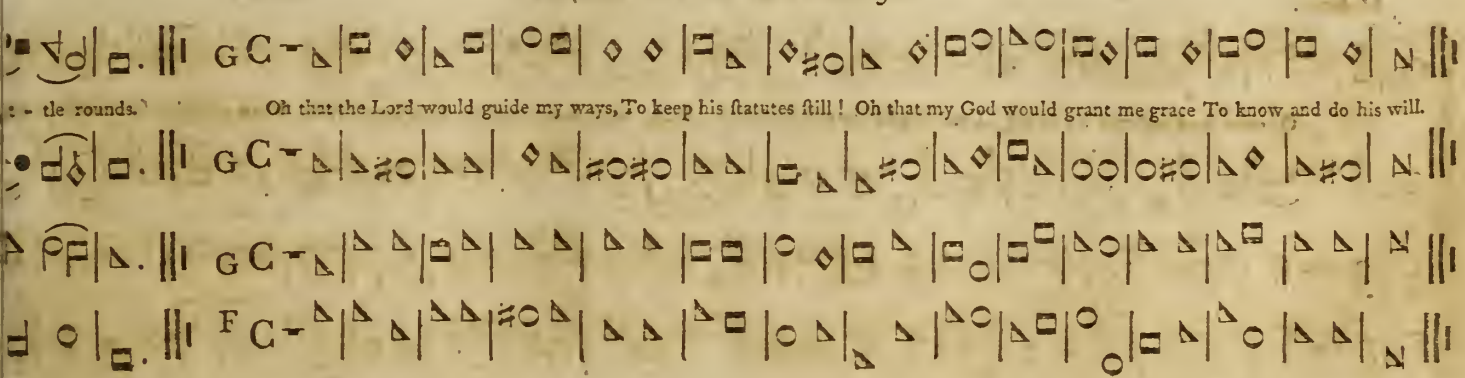
1. Blest are the sons of peace,
Whose hearts and hopes are on
Whose kind designs to serve and p
Thro' all their actions run.

2. Blest is the pious house,
Where zeal and friendship me
Their songs of praise, their mi
vows,
Make their communion sweet.

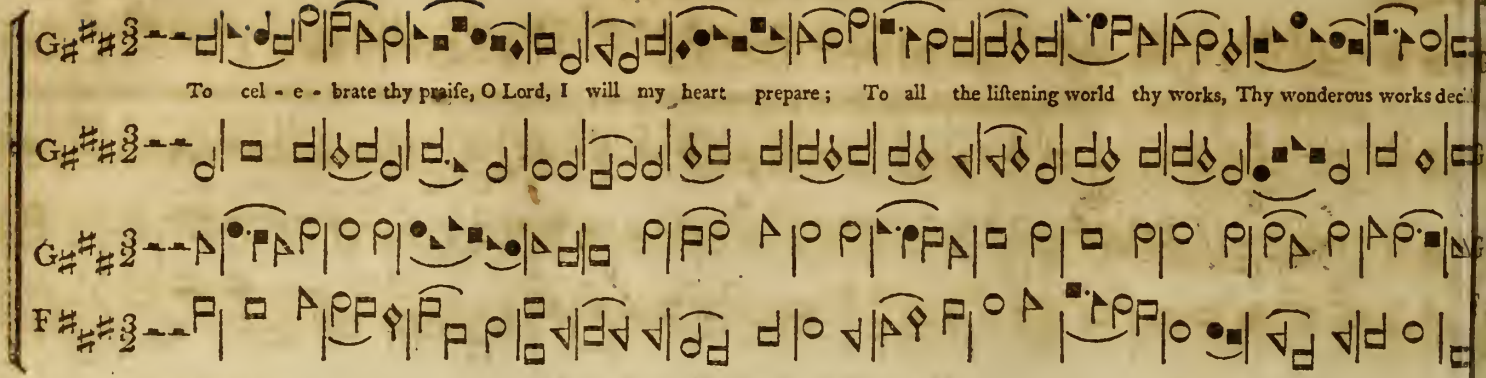
Moderate. PALMIS. No. 55.



Cheerful. HAMPTON. No. 56.

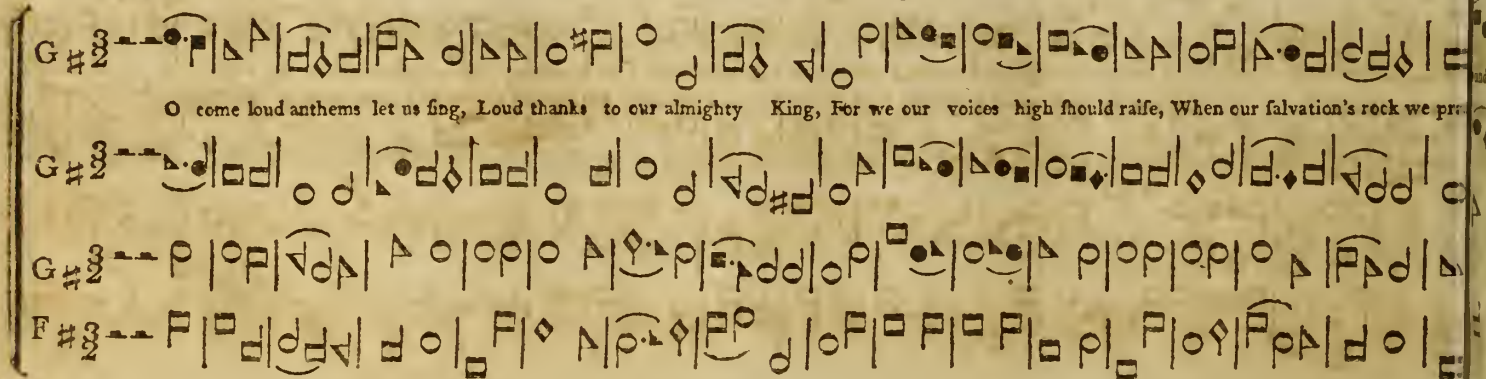


WAKEFIELD. No. 57.



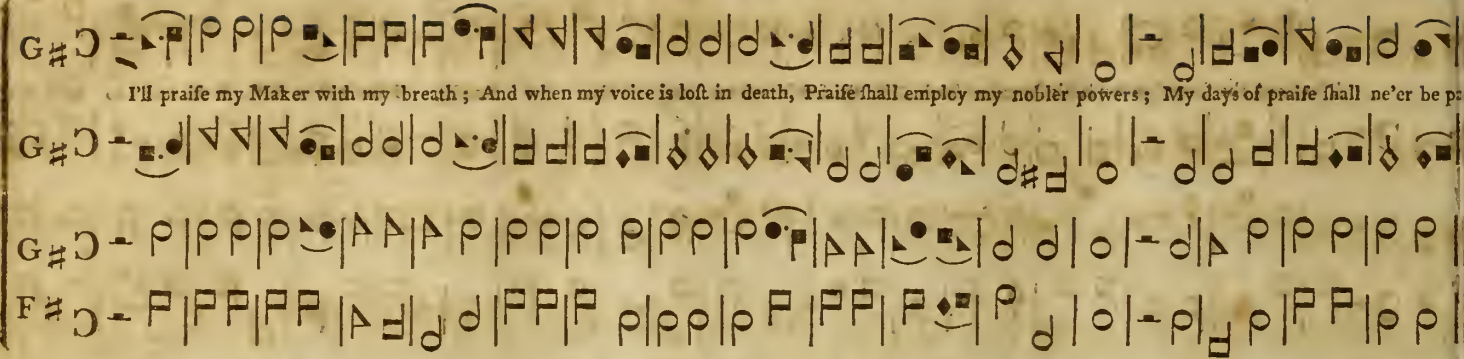
Moderate.

SURRY. No. 58.

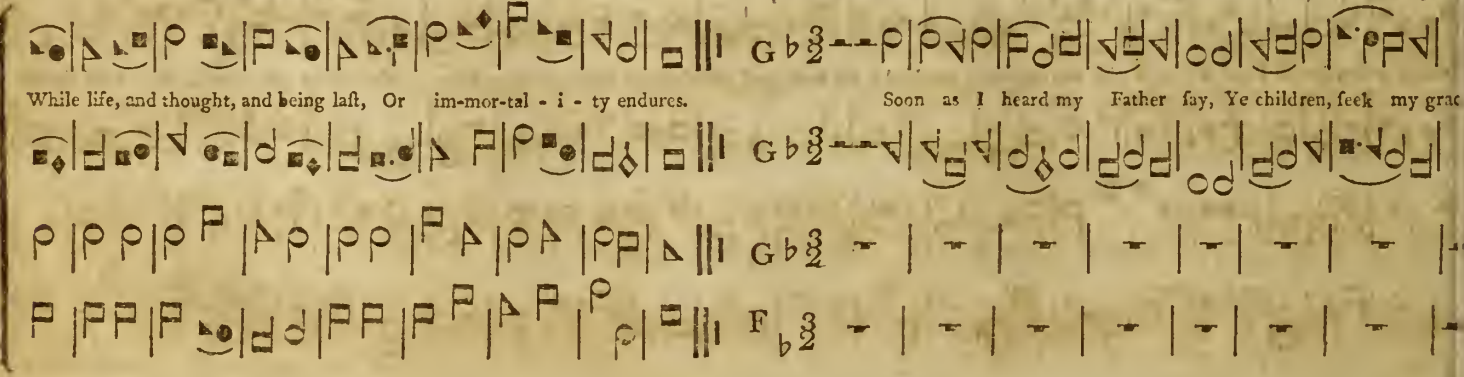


The Lord, the ſovereign ſends his ſummons forth, Calls the ſouth nations, and awakes the north; From eaſt to weſt, from eaſt to weſt the

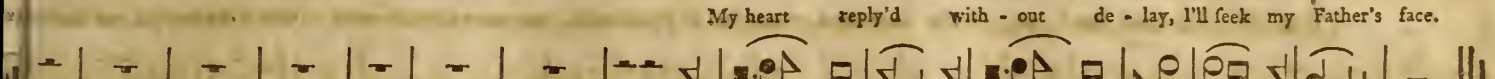
anding orders ſpread Thro' diſtant worlds and regions of the dead; No more ſhall athieſts mock his long delay; His vengeance ſleeps no more; be - hold the day.

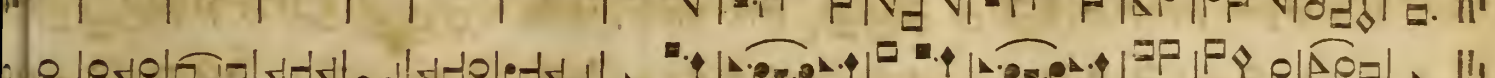


Moderate. MILTON. No. 61.



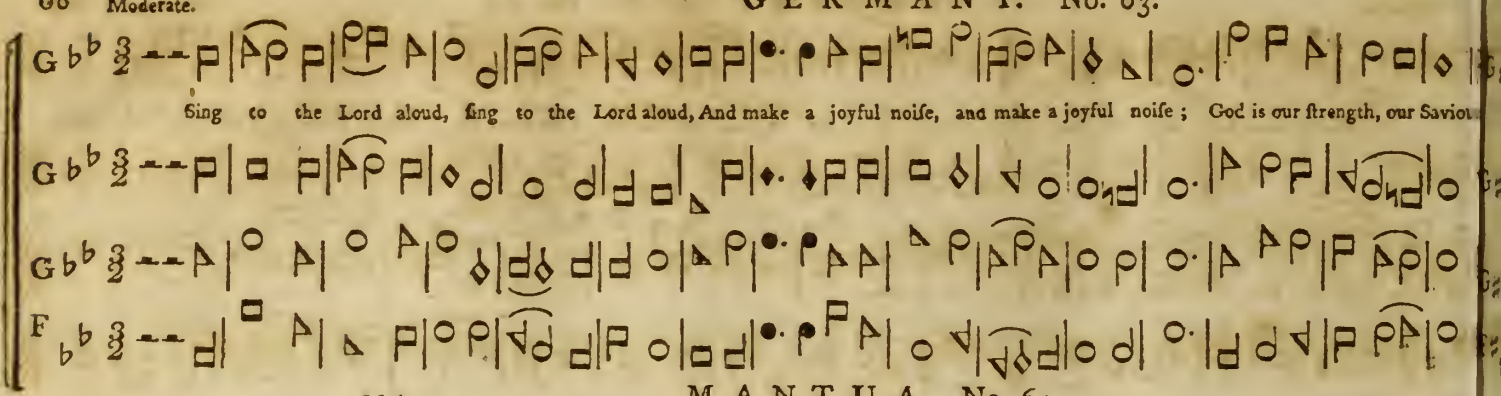
My heart reply'd with - out de - lay, I'll seek my Father's face.


My heart reply'd without delay, I'll seek my Father's face,

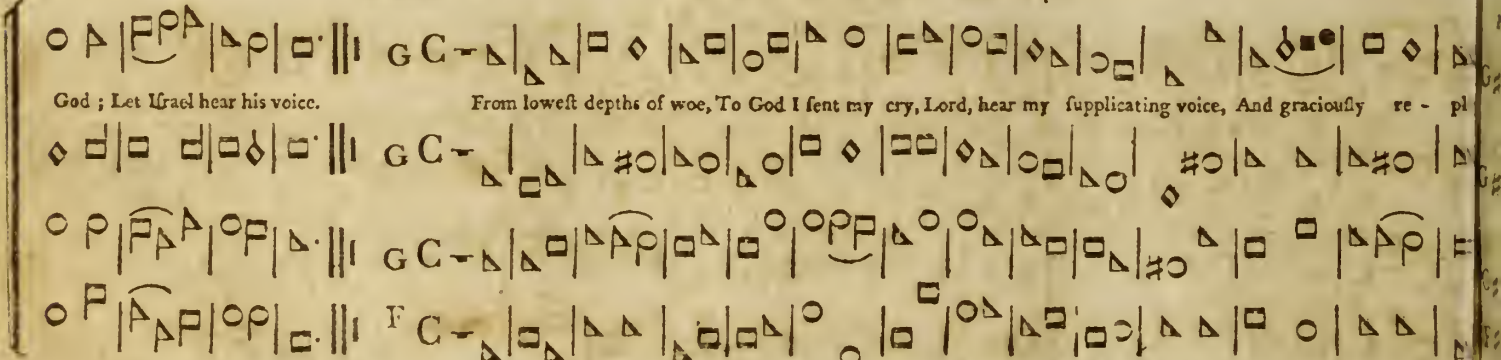

Moderate.

BERLIN. No. 62.

My spirit looks to God alone, My rock and refuge is his throne; In all my fears, in all my straits, My soul on his sal - va - tion waits.

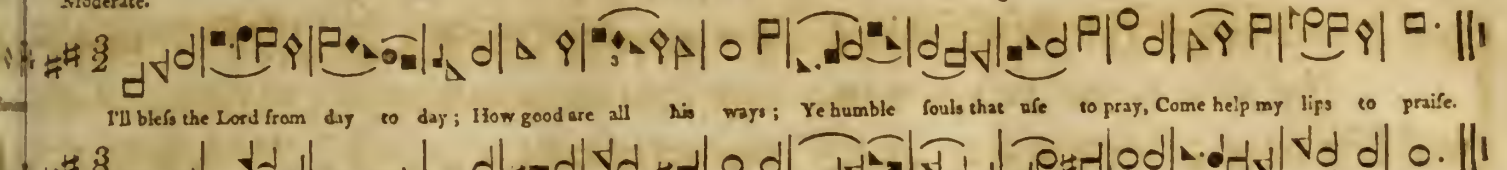


Moderate. MANTUA. No. 64.



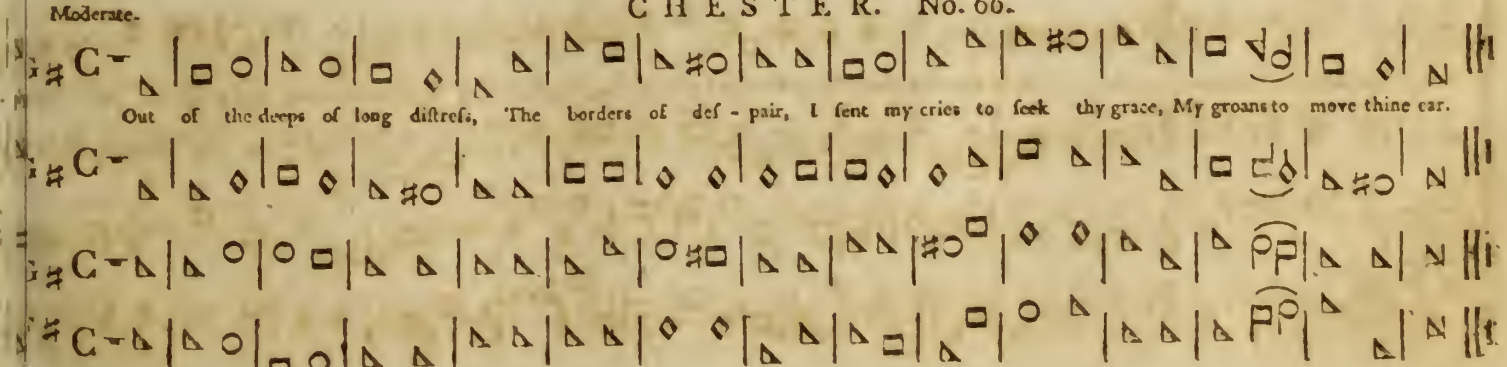
Moderate.

BRAINTREE. No. 65.



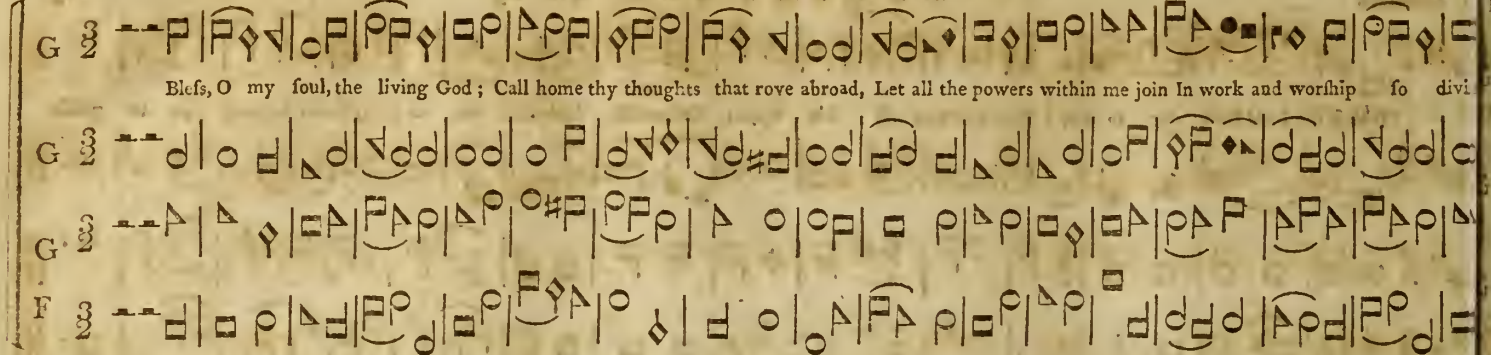
Moderate.

CHESTER. No. 66.



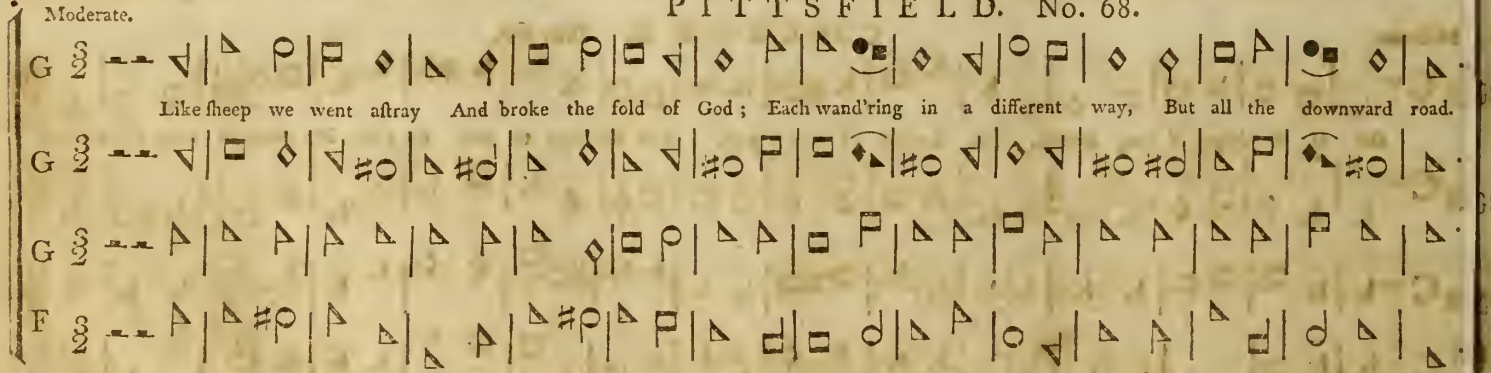
70 Cheerful.

BOLTON. No. 67.

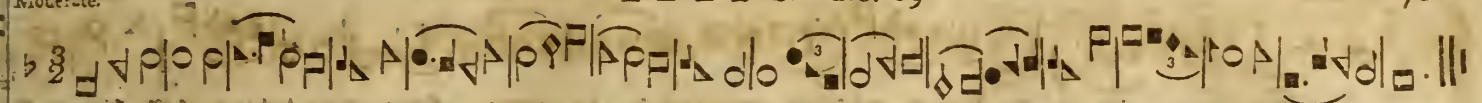


Moderate.

PITTSFIELD. No. 68.

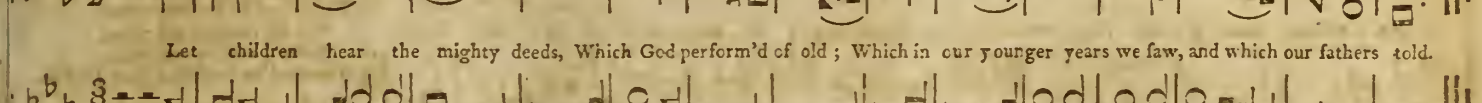


Moderate.

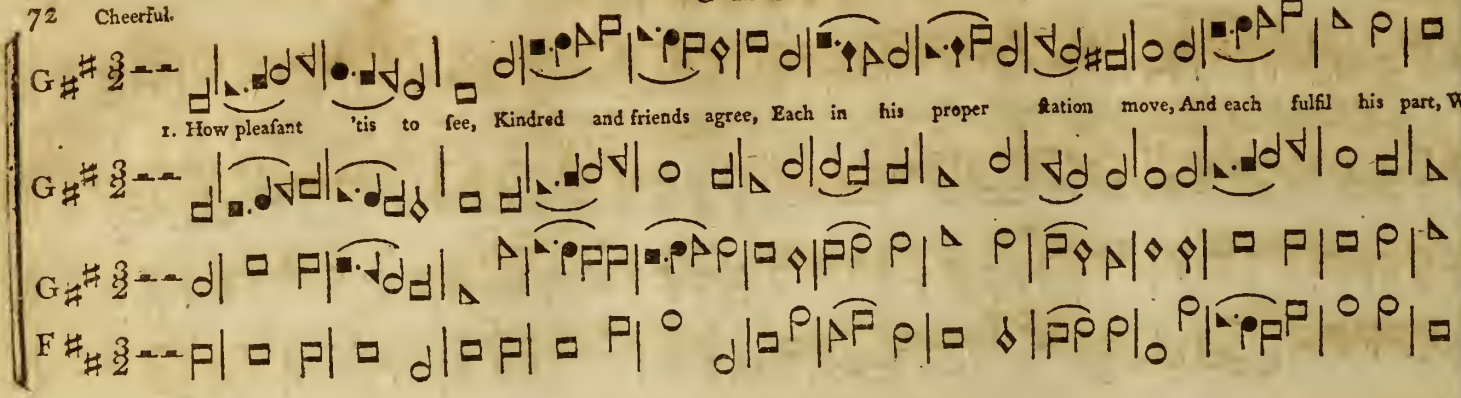


TENESEE. No. 70.

Moderate.



CANTON. No. 71.



2. 'Tis like an ointment shed,
On Aaron's sacred head,
Divinely rich, divinely sweet;
The oil thro' all the room,
Diffus'd a sweet perfume,
Ran thro' his robes and blest his feet.

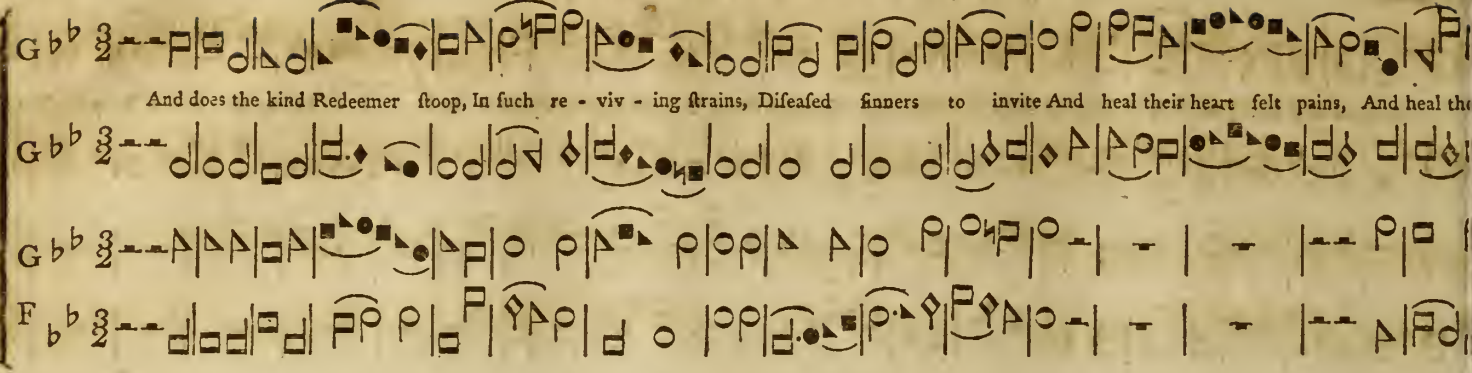
3. Like fruitful showers of rain,
That water all the plain,
Descending from the neighbouring hill.
Such streams of pleasure roll,
Thro' every friendly soul,
Where love like heavenly dew distils.

Ye tribes of Adam join With heaven, and earth, and seas, And offer notes divine To your Creator's praise. And of - - fer notes divine To your Crea-
tor's praise. Ye holy throng Of angels bright In worlds of light Begin the song. Ye holy throng Of angels bright In worlds of light Begin the song.

Moderate.

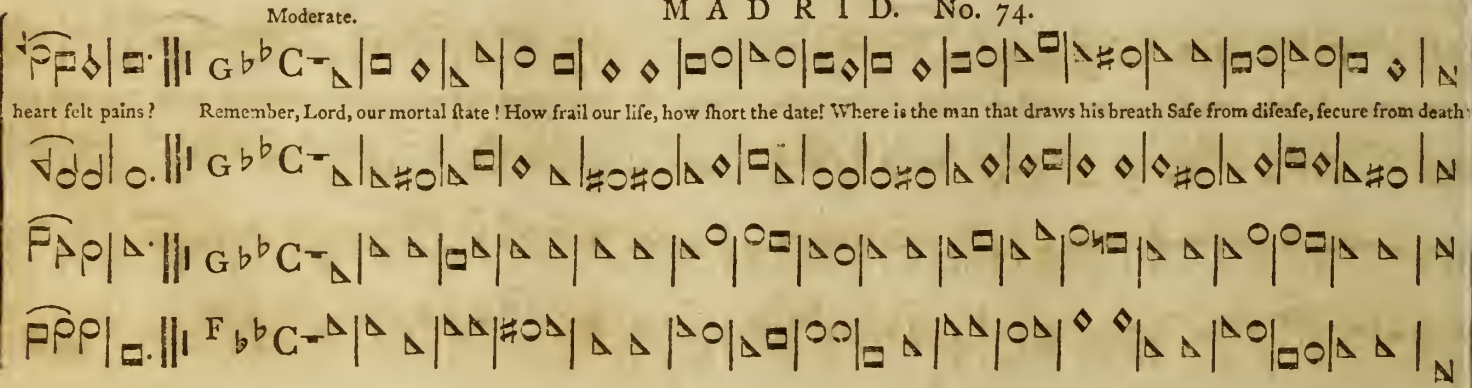
CARR's LANE. No. 73.

Soft. Loud.



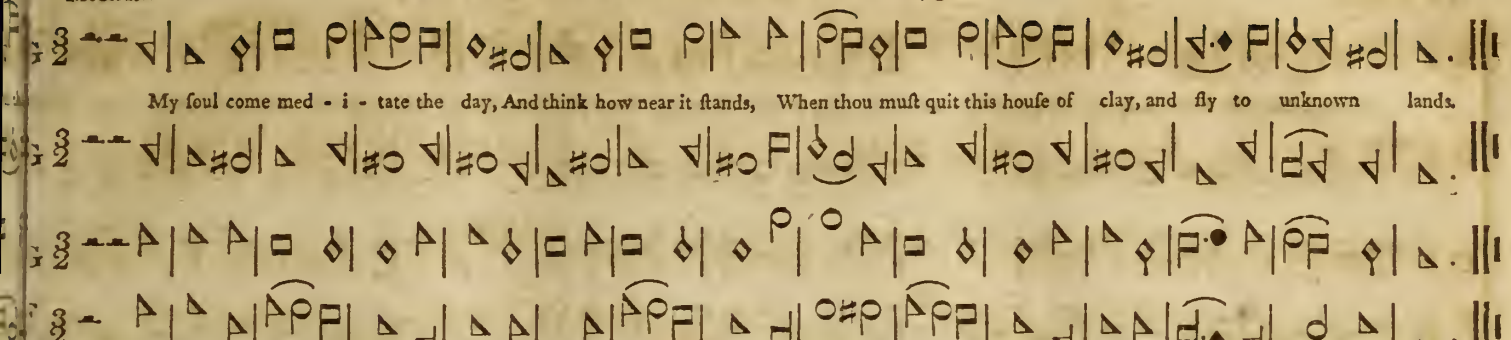
Moderate.

MADRID. No. 74.



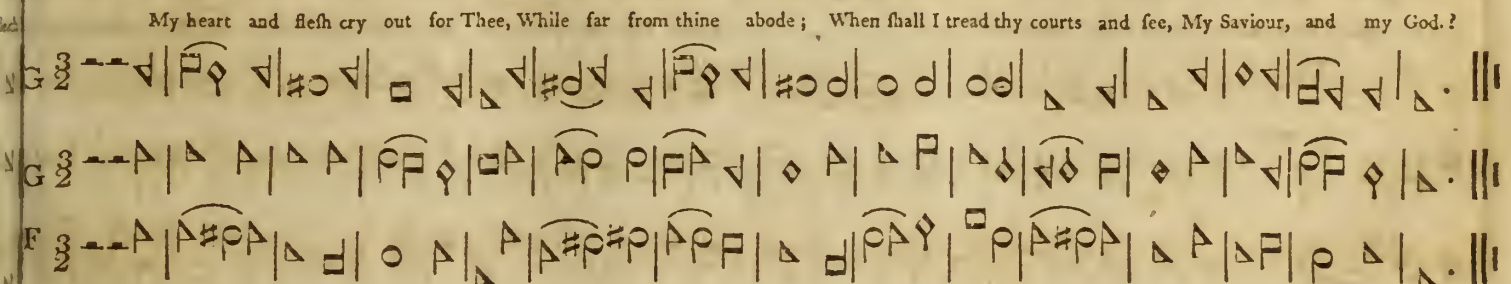
Moderate.

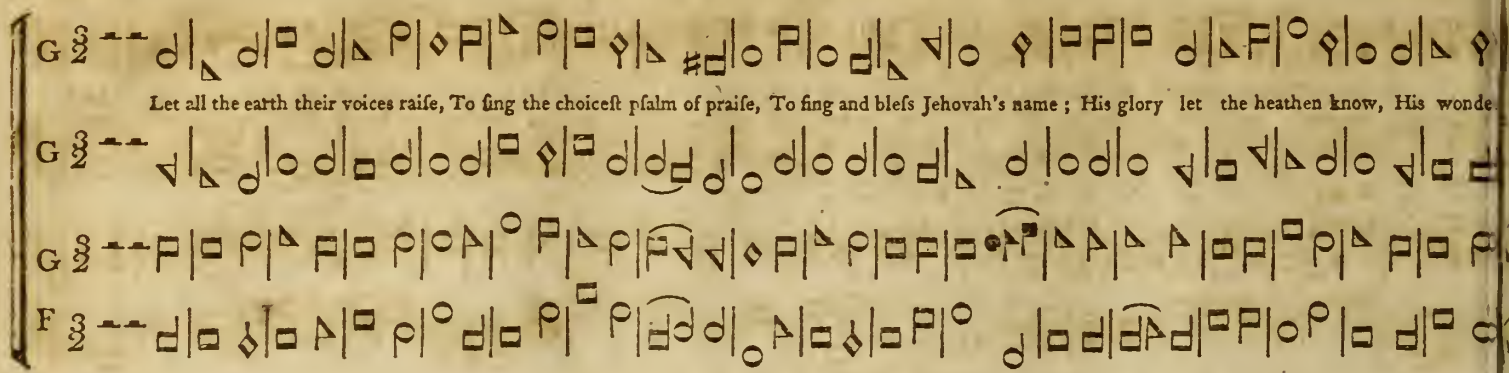
BURFORD. No. 75.



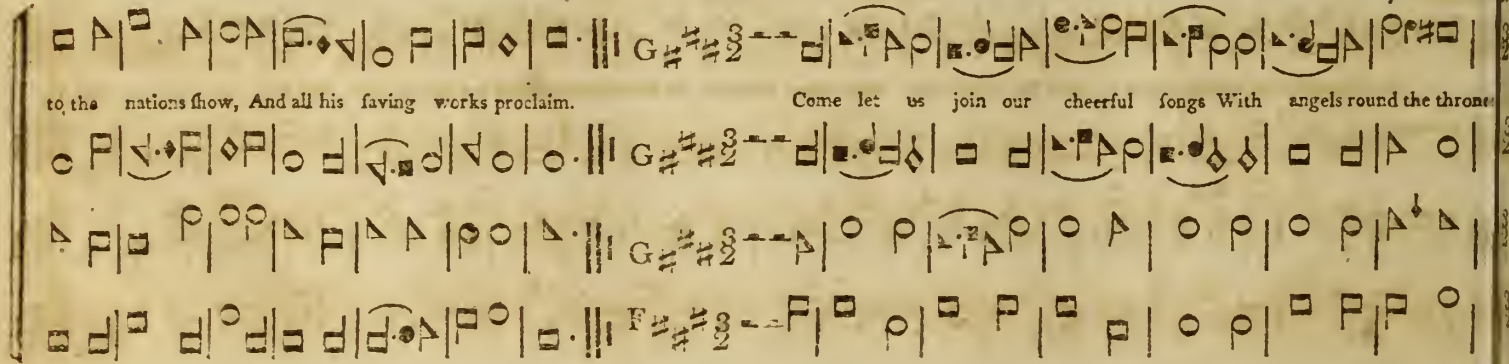
Moderate.

CROWLE. No. 76.





Cheerful. WESTON FAVEL. No. 78.



Soft. Loud.

thousand thousand are their tongues, But all their joys are one. Ten thousand thousand are their tongues But all, but all their joys are one.

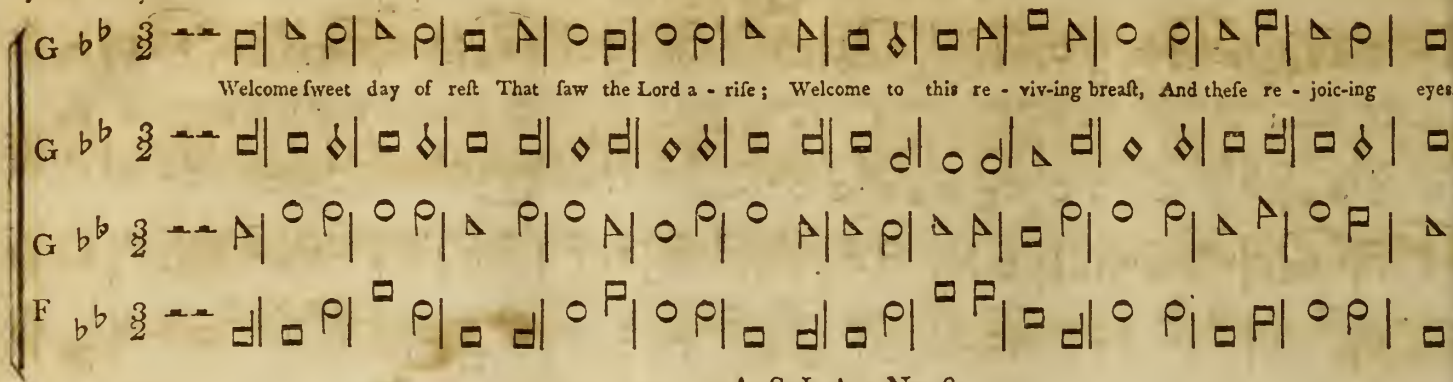
EASTON. No. 79.

oderate.

That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge And pass the sol - emn test.

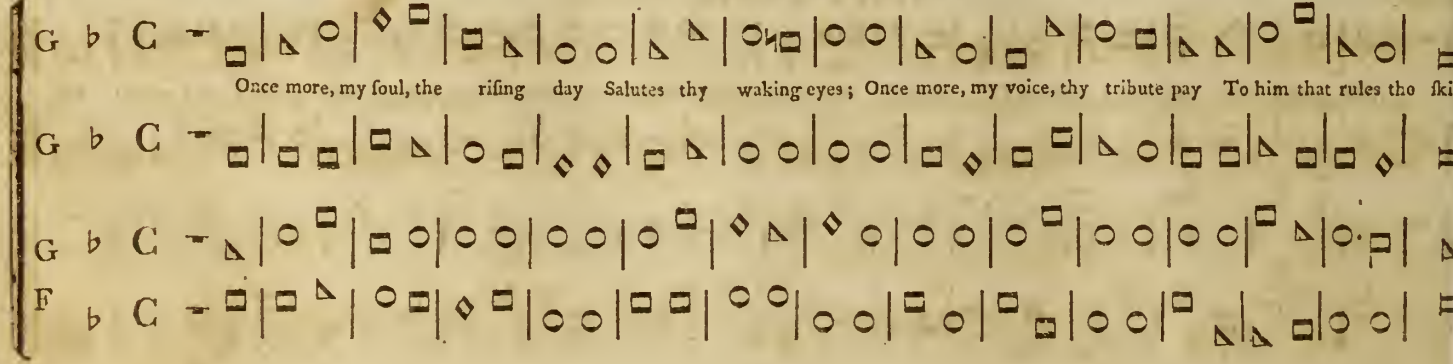
Lively.

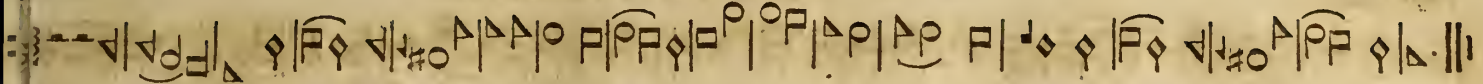
TYNDALE. No. 80.



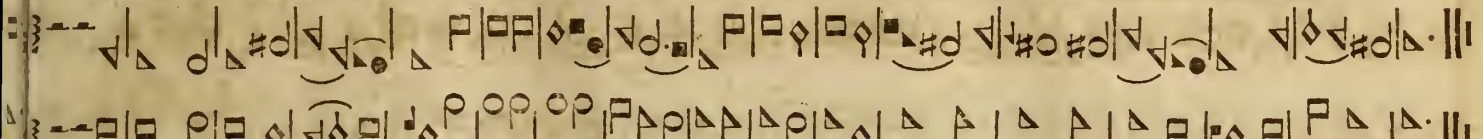
Cheerful.

ASIA No. 81.

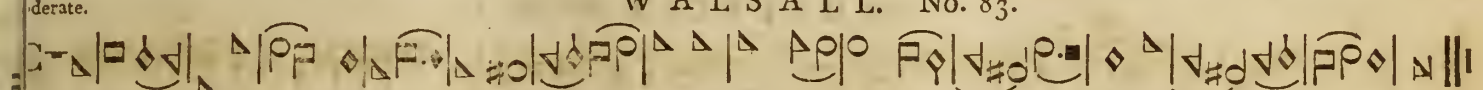




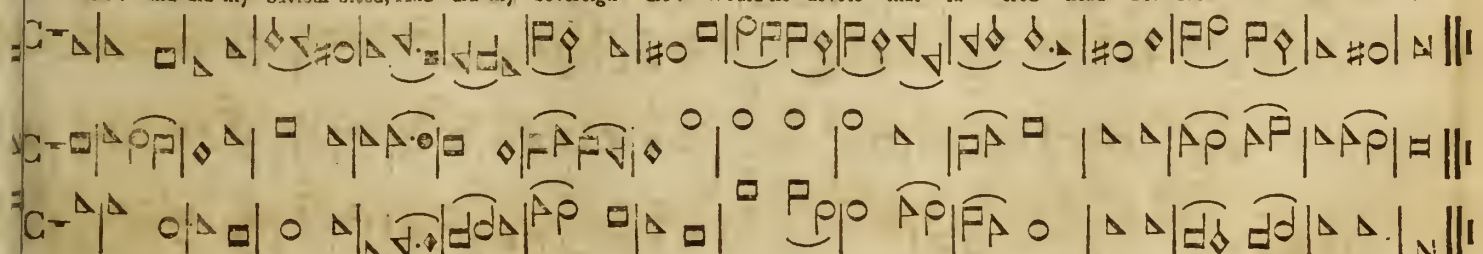
Ere long the awful day ſhall come, When Chriſt in glory ſhall appear, And all the world their final doom, From his moſt righteous lips muſt hear.



derate. WALSALL. No. 83.

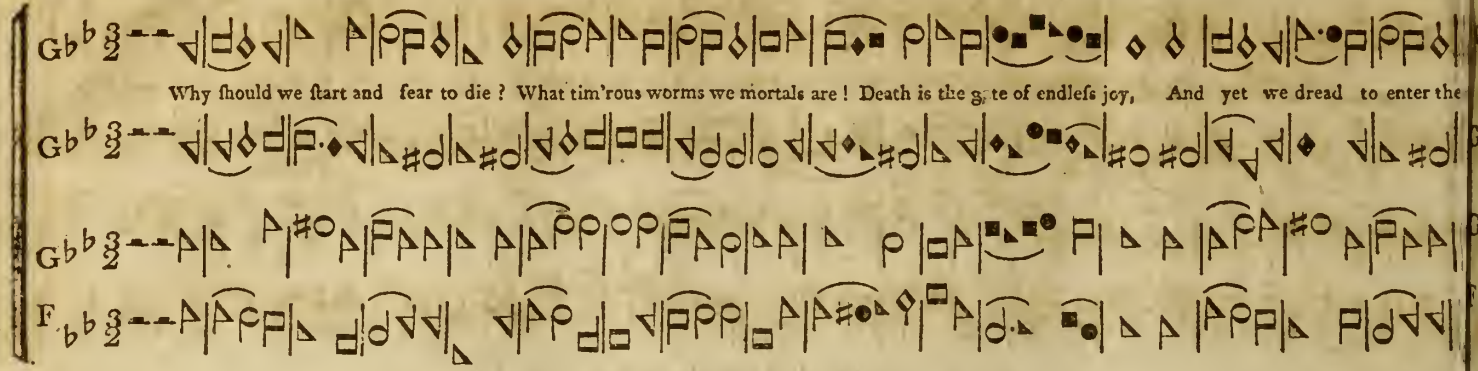


Alas! and did my Saviour bleed, And did my Sovereign die! Would he devote that ſa - cred head For ſuch a worm as I?



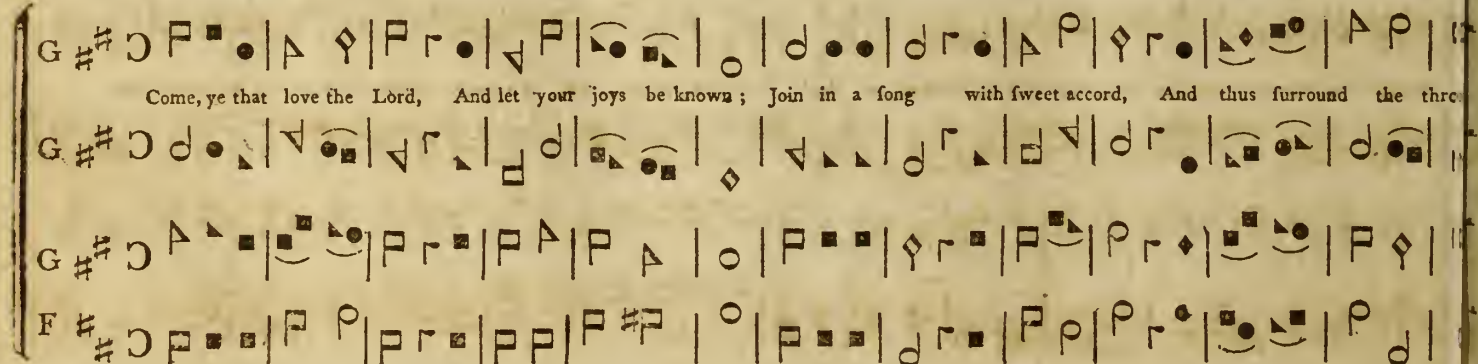
Moderate.

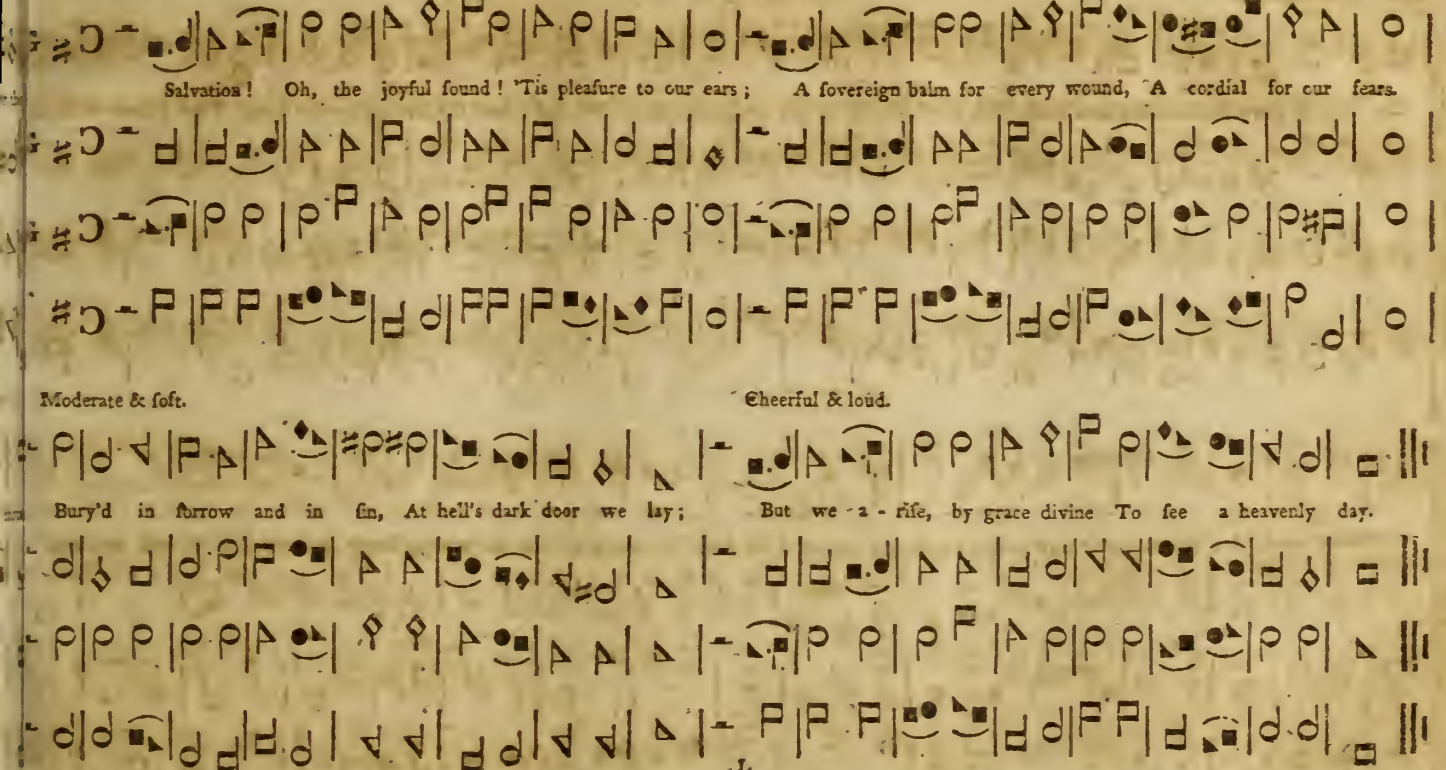
NESTON. No. 84.



Cheerful.

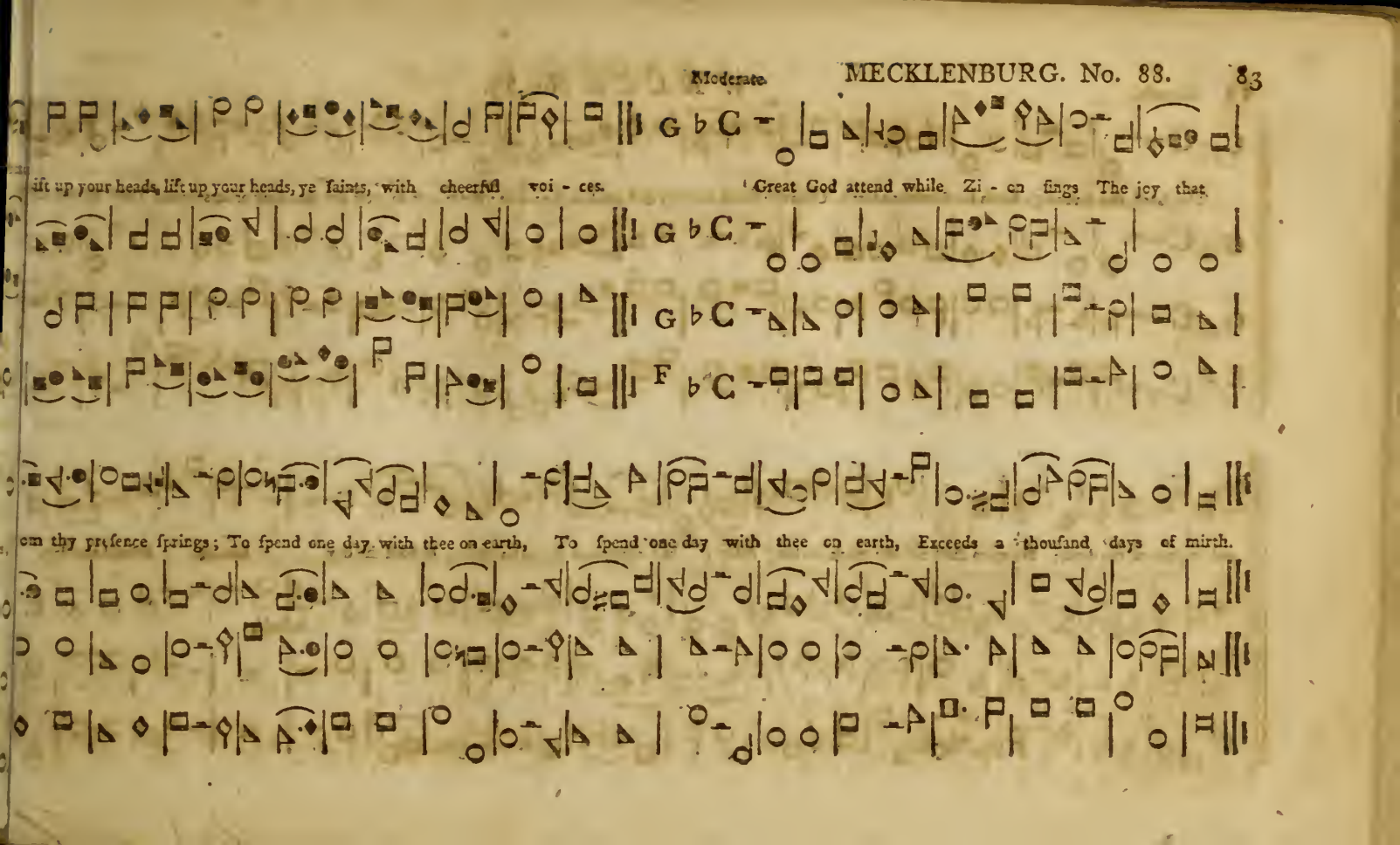
WHITFIELD. No. 85.

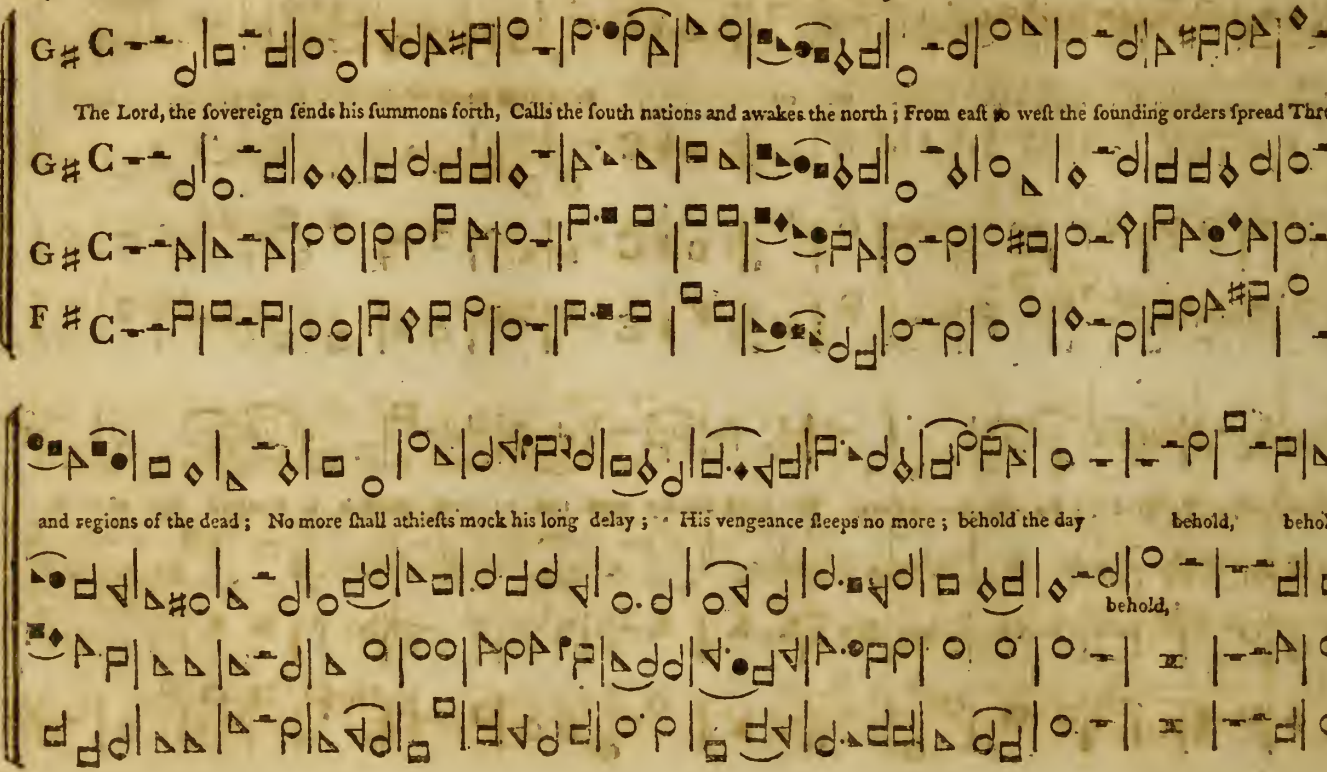


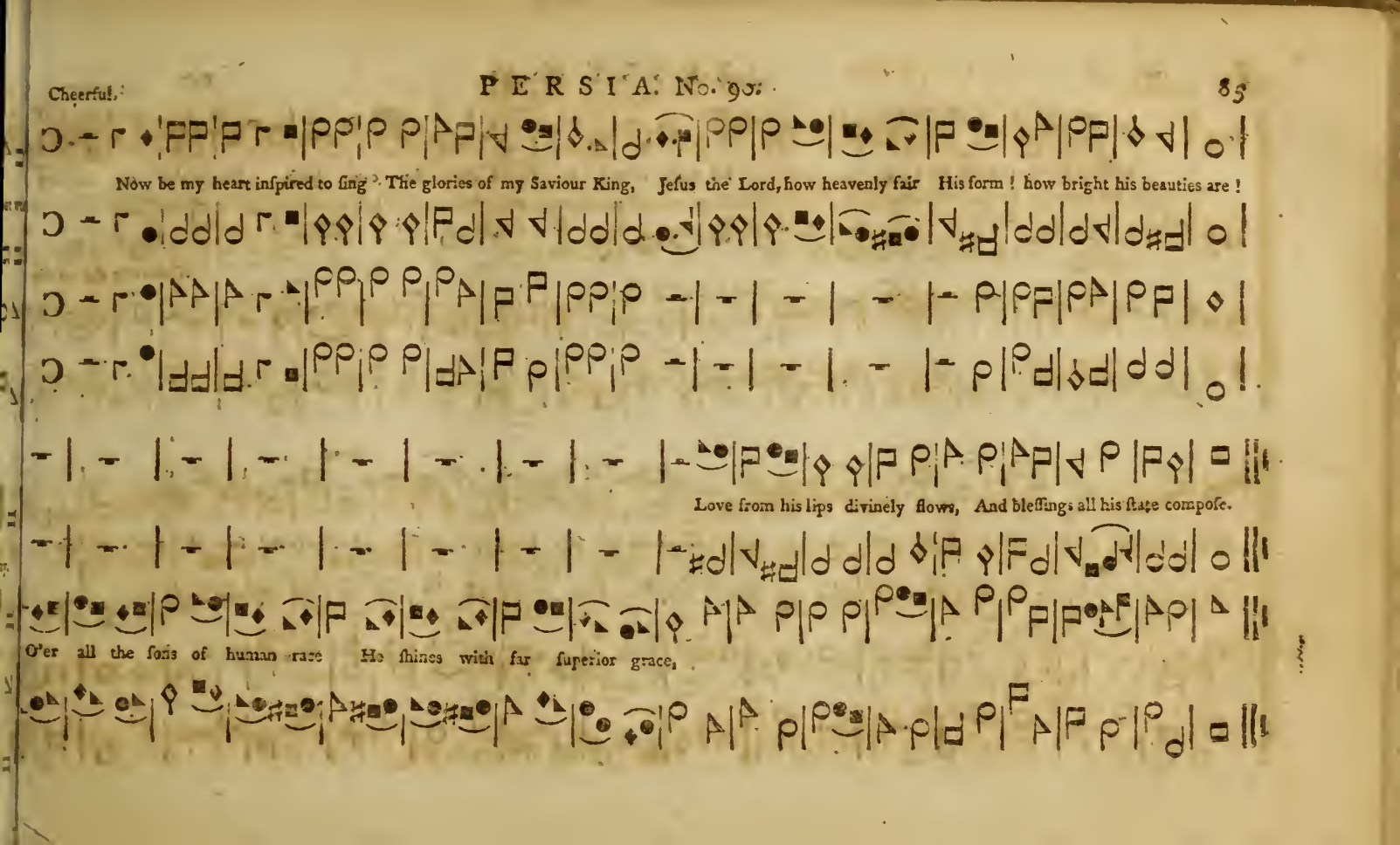

Salvation! Oh, the joyful found! 'Tis pleasure to our ears; A fovereign balm for every wound, A cordial for our fears.
Moderate & soft.
Cheerful & loud.
Bury'd in sorrow and in sin, At hell's dark door we lay; But we - a - rise, by grace divine To see a heavenly day.

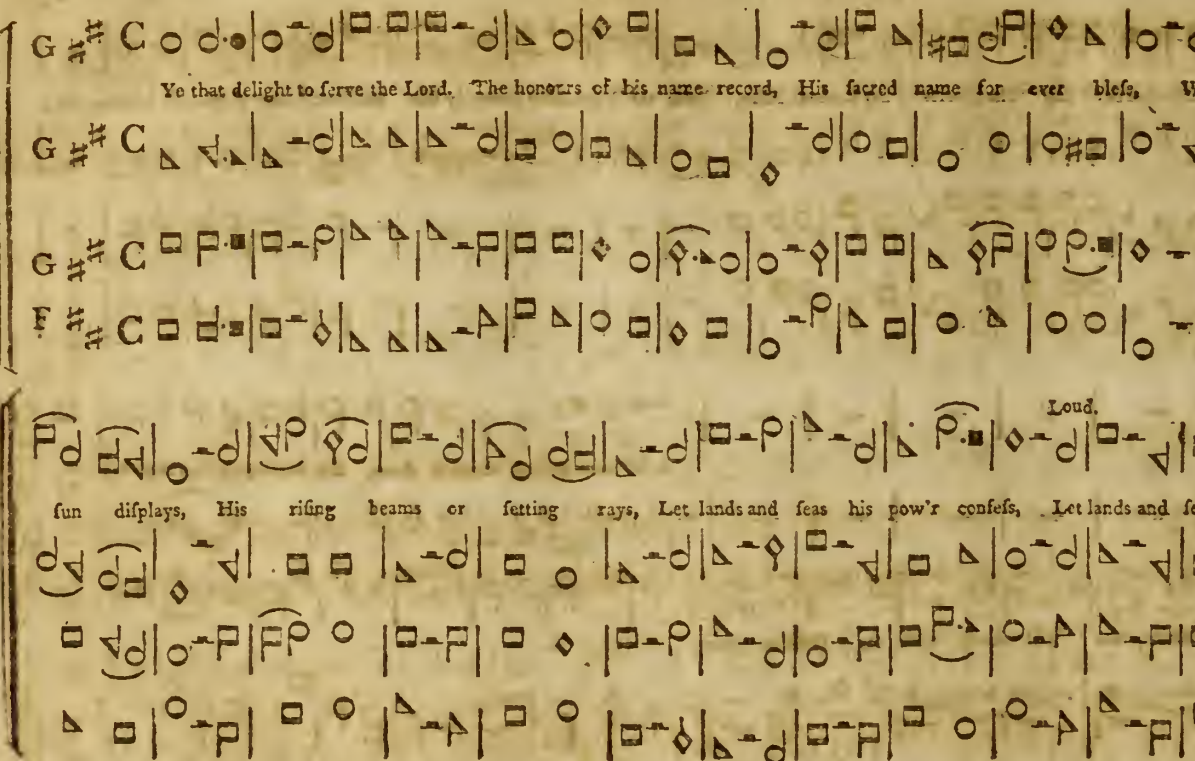
The God of glory sends his summons forth, Calls the south nations and awakes the north: From east to west the sovereign orders spread, Thro' distant worlds an

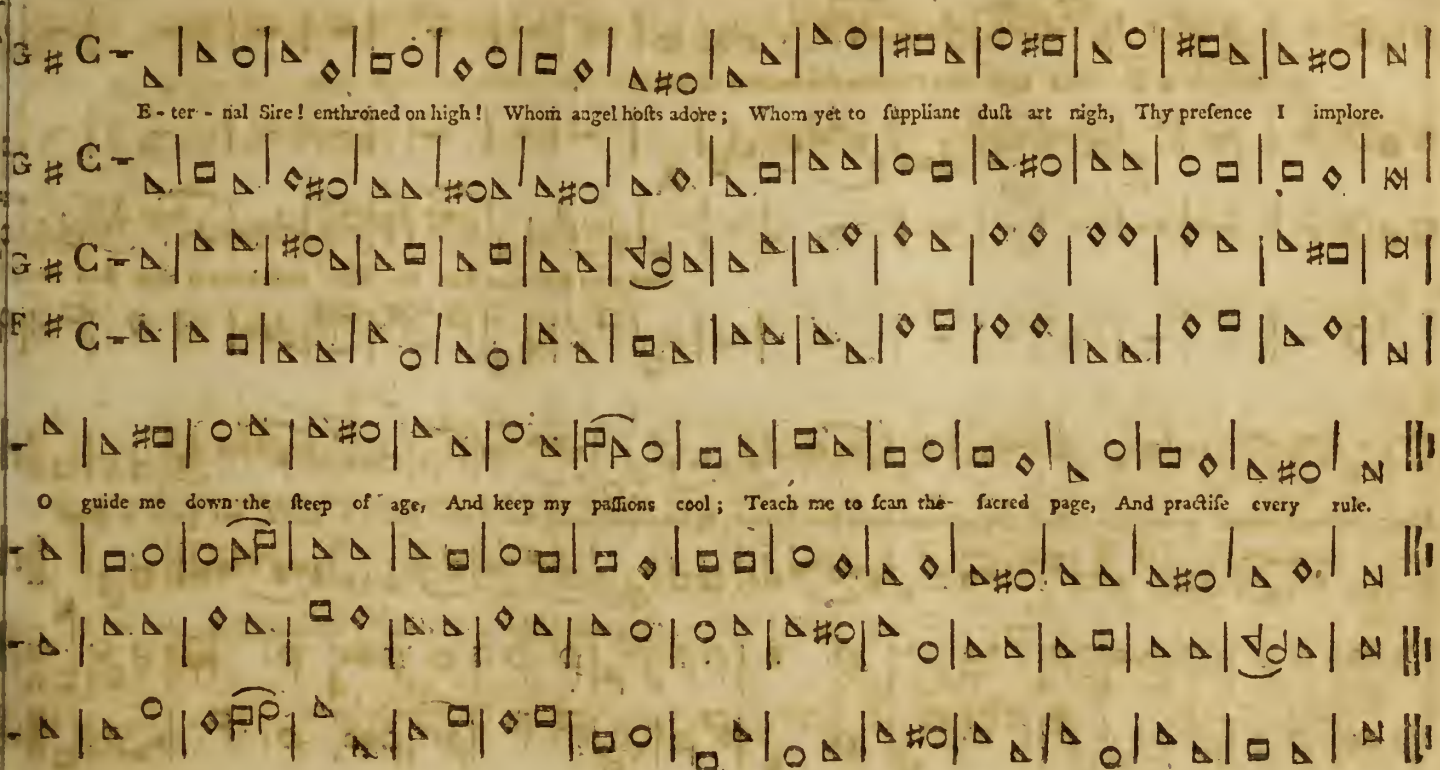
gions of the dead, Thro' distant worlds, thro' distant worlds and regions of the dead. The trumpet sounds, the trumpet sounds; hell trembles; heaven rejoices;

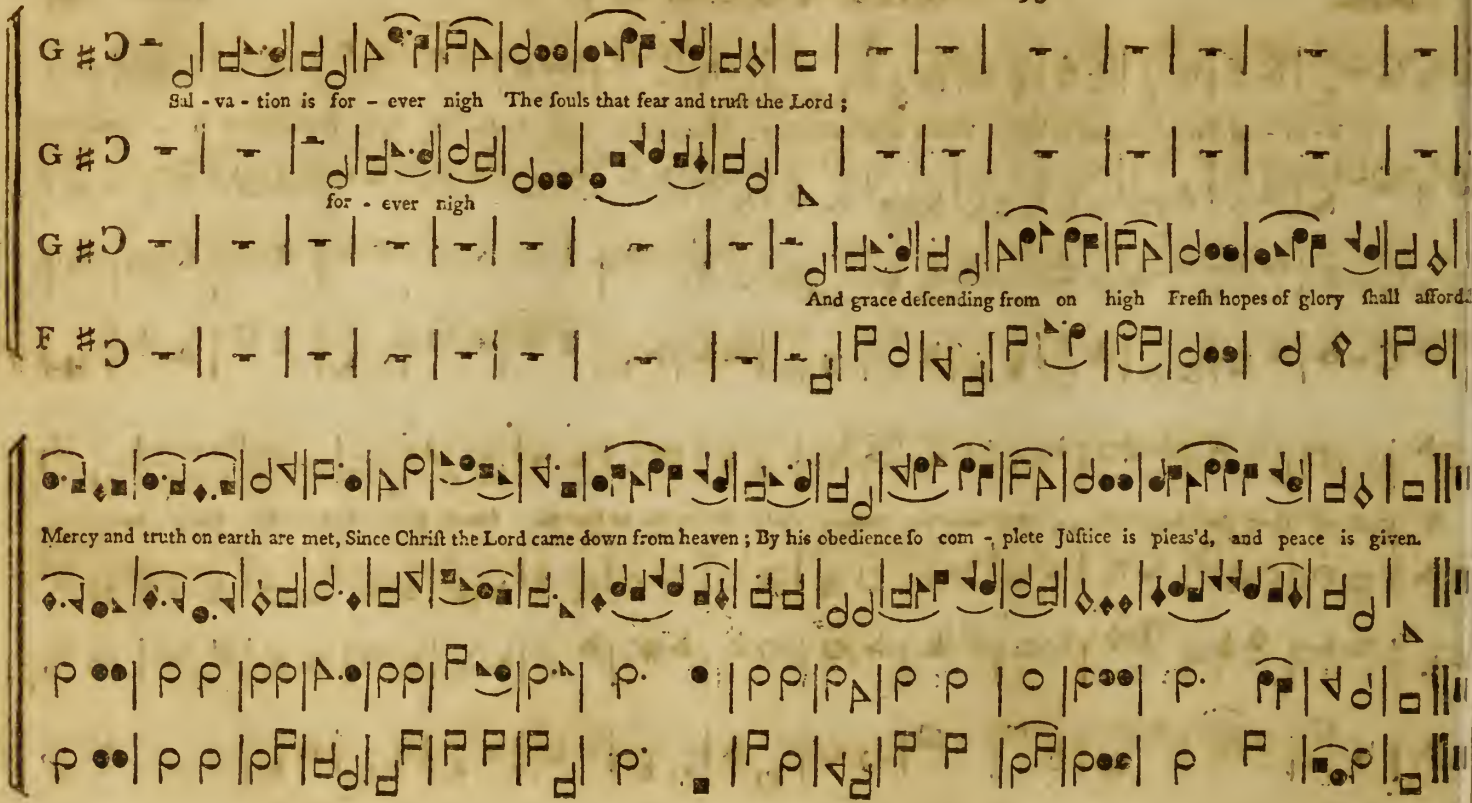

lift up your heads, lift up your heads, ye saints, with cheerful voi - ces.
Great God attend while Zi - on sings The joy that
com thy presence springs; To spend one day with thee on earth, To spend one day with thee on earth, Exceeds a thousand days of mirth.

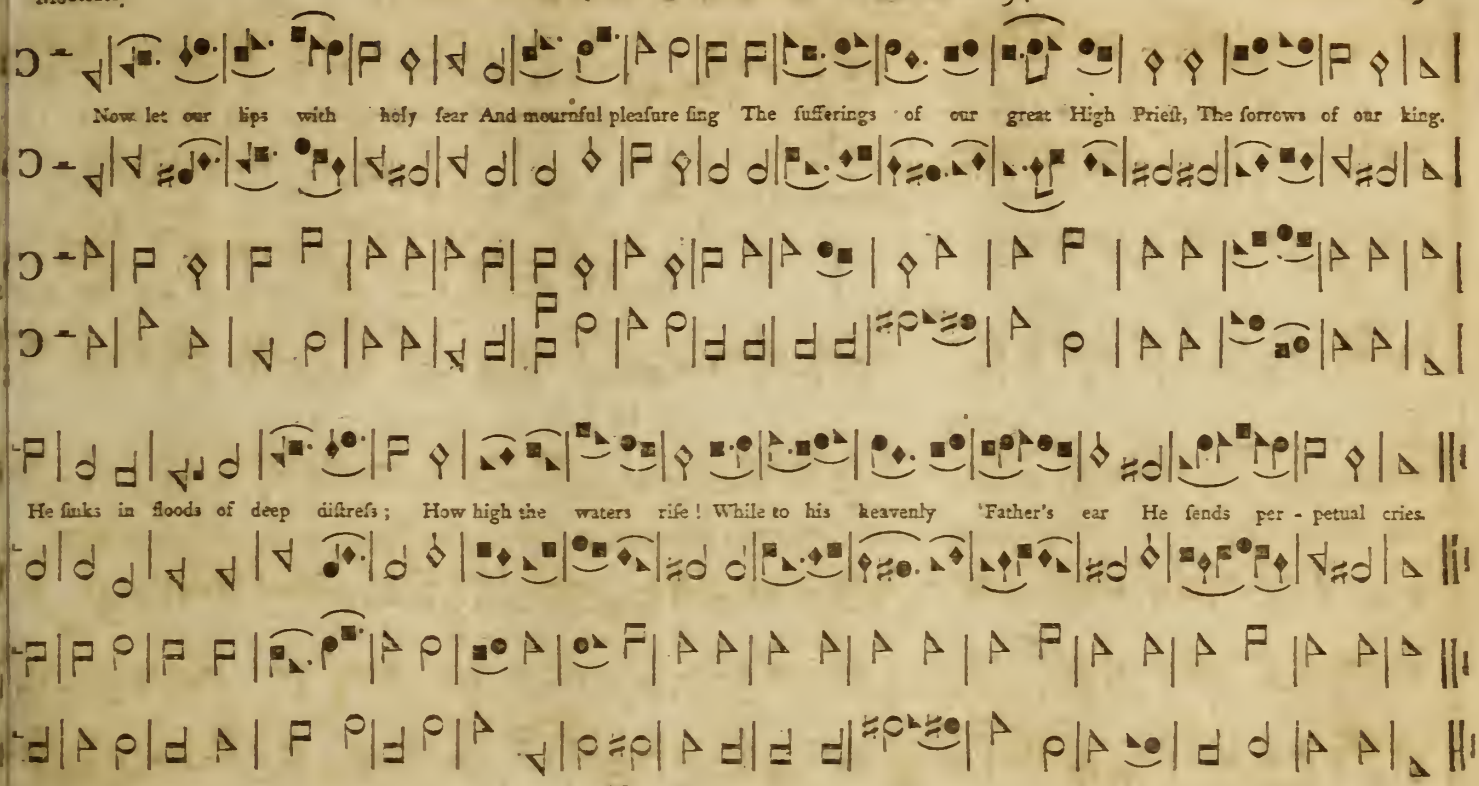

The Lord, the sovereign sends his summons forth, Calls the south nations and awakes the north; From east to west the sounding orders spread Thro' distant wo
and regions of the dead; No more shall athiests mock his long delay; His vengeance sleeps no more; behold the day behold, behold the day.
behold,


Now be my heart inspired to sing The glories of my Saviour King, Jesus the Lord, how heavenly fair His form! how bright his beauties are!
Love from his lips divinely flows, And blessings all his state compose.
O'er all the sons of human race He shines with far superior grace,

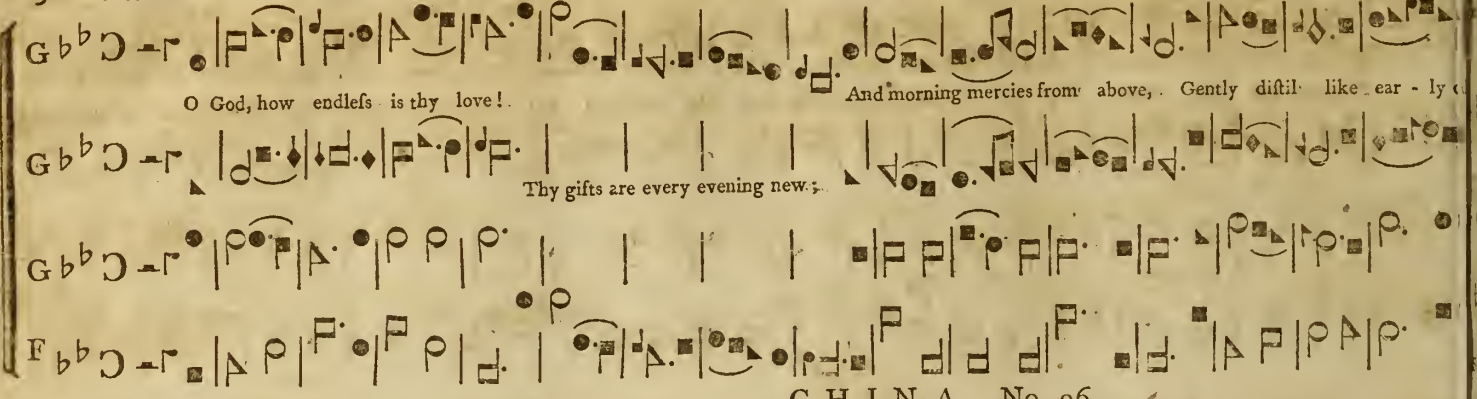

Ye that delight to serve the Lord, The honours of his name record, His sacred name for ever bless, Where e'er the circling
Where e'er the circling
Loud.
sun displays, His rising beams or setting rays, Let lands and seas his pow'r confess, Let lands and seas his pow'r confess.


E - ter - nal Sire! enthroned on high! Whom angel hosts adore; Whom yet to suppliant dust art nigh, Thy presence I implore.
O guide me down the steep of age, And keep my passions cool; Teach me to scan the- sacred page, And practise every rule.

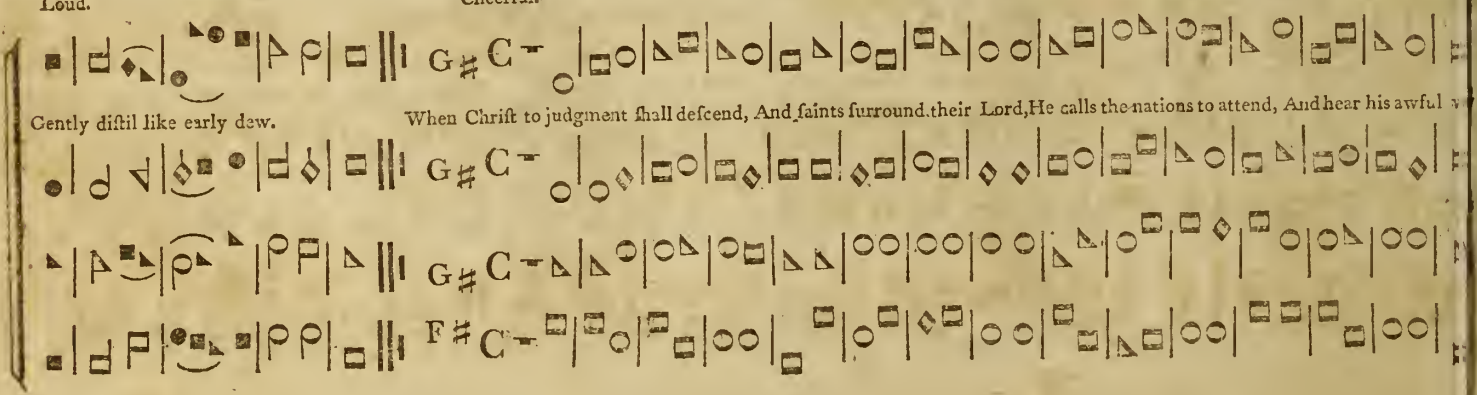

Sal - va - tion is for - ever nigh The ſouls that fear and truſt the Lord ;
for - ever nigh
And grace deſcending from on high Freſh hopes of glory ſhall afford.
Mercy and truth on earth are met, Since Chriſt the Lord came down from heaven ; By his obedience ſo com - plete Juſtice is pleas'd, and peace is given.

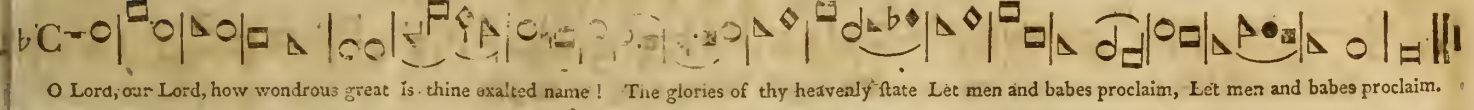

Now let our lips with holy fear And mournful pleasure sing The sufferings of our great High Priest, The sorrows of our king.
He sinks in floods of deep distress; How high the waters rise! While to his heavenly Father's ear He sends per - petual cries.

Moderate. Octaves. **NANTWICH. No. 95.** Soft.

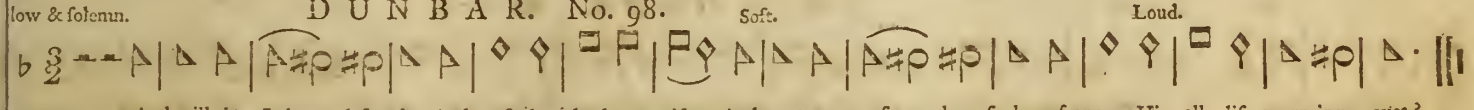


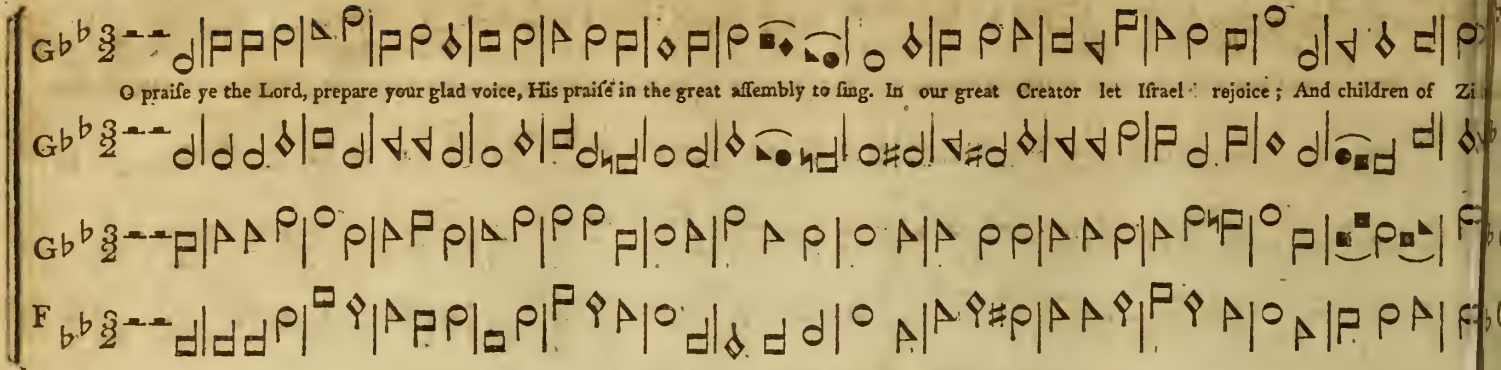
Loud. Cheerful. **CHINA. No. 96.**



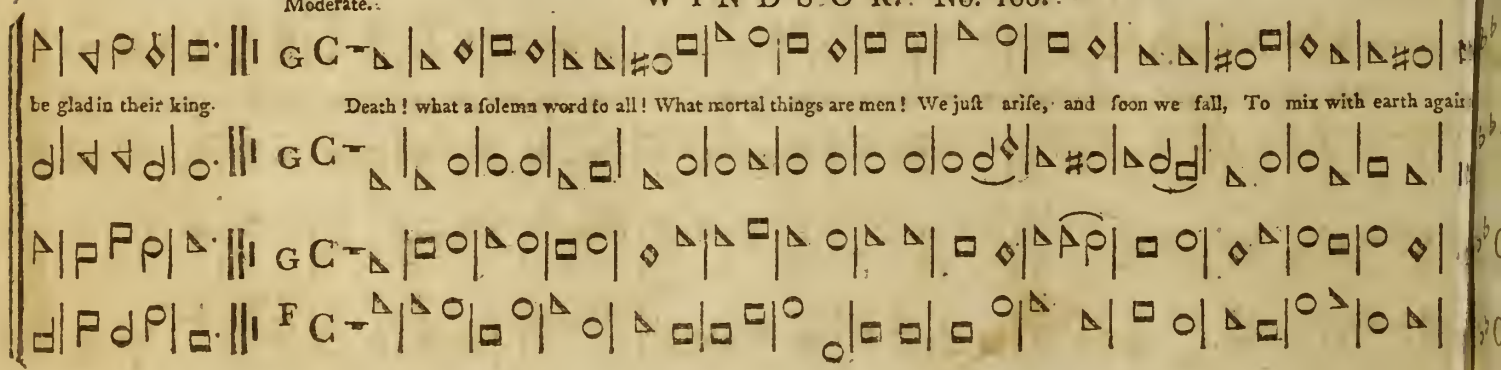


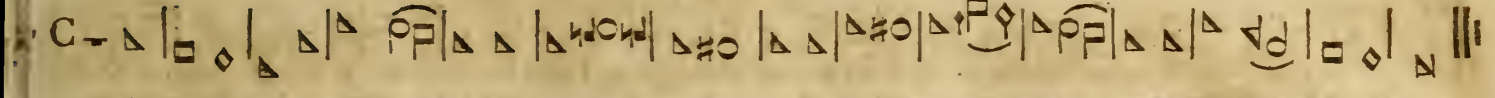
Slow & ſolemn. DUNBAR. No. 98. Soft. Loud.



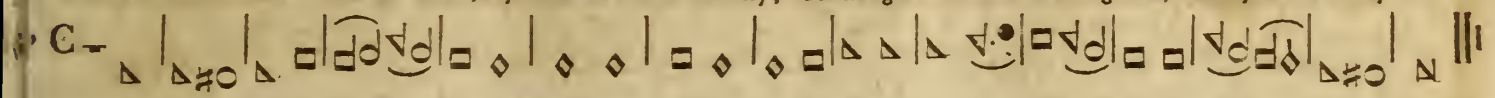


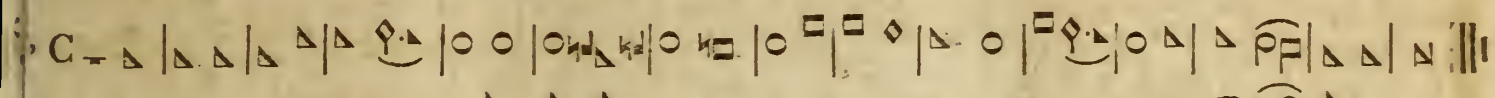
WINDSOR. No. 100.

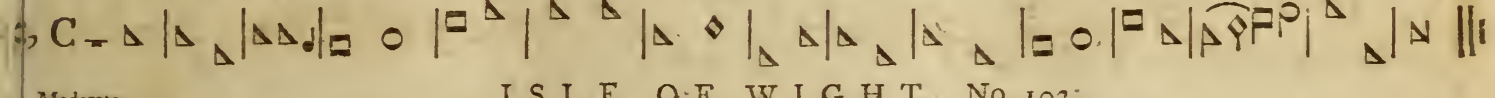




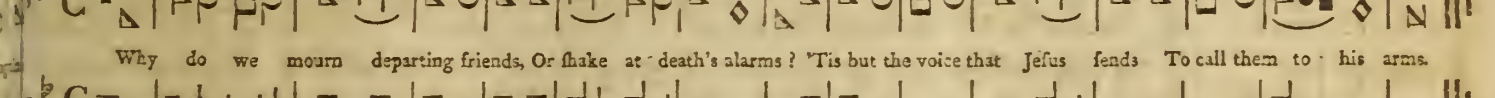
Hark! from the tombs a doleful sound, My ears at - tend the cry; Ye living men come view the ground, Where you must shortly lie.



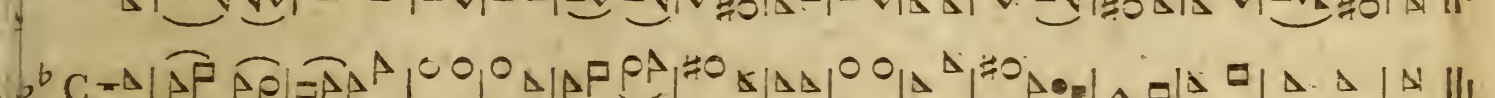


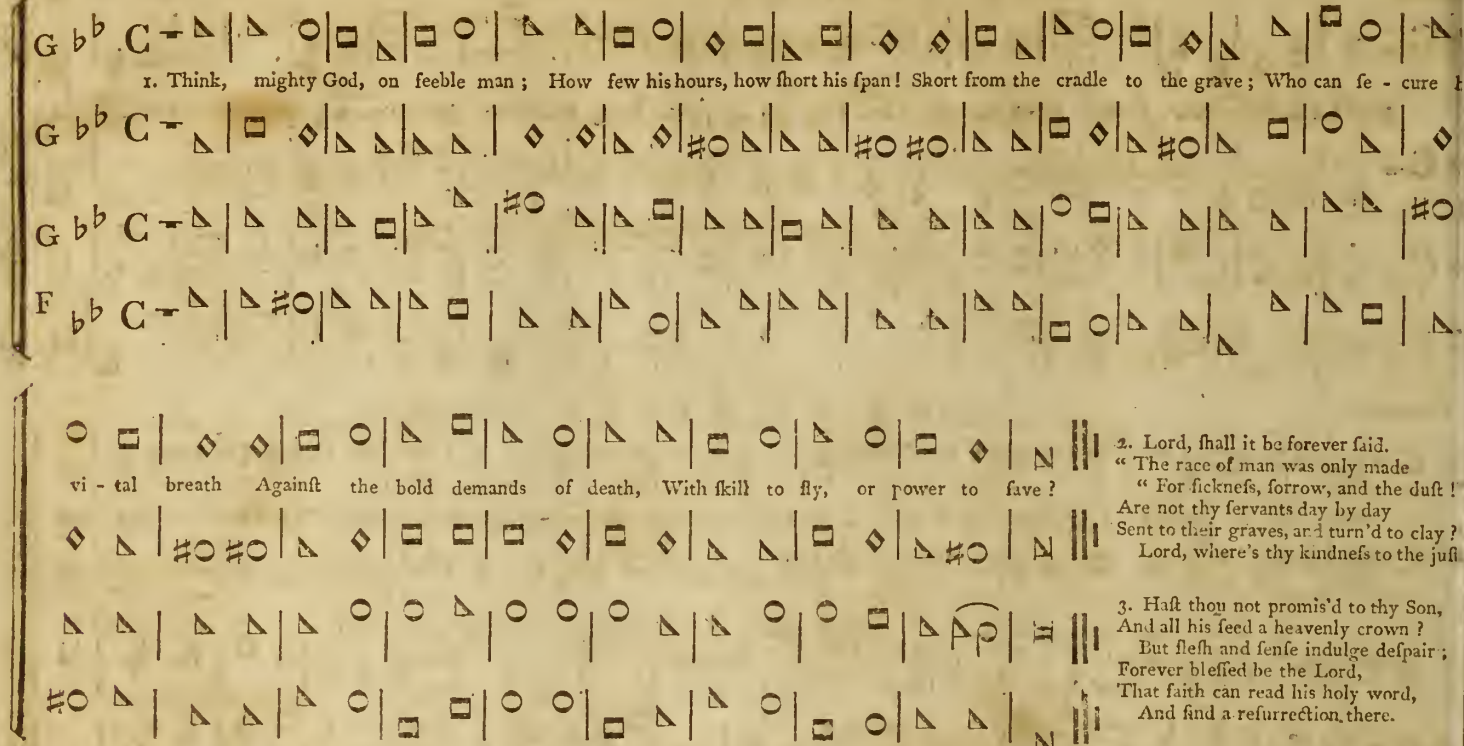


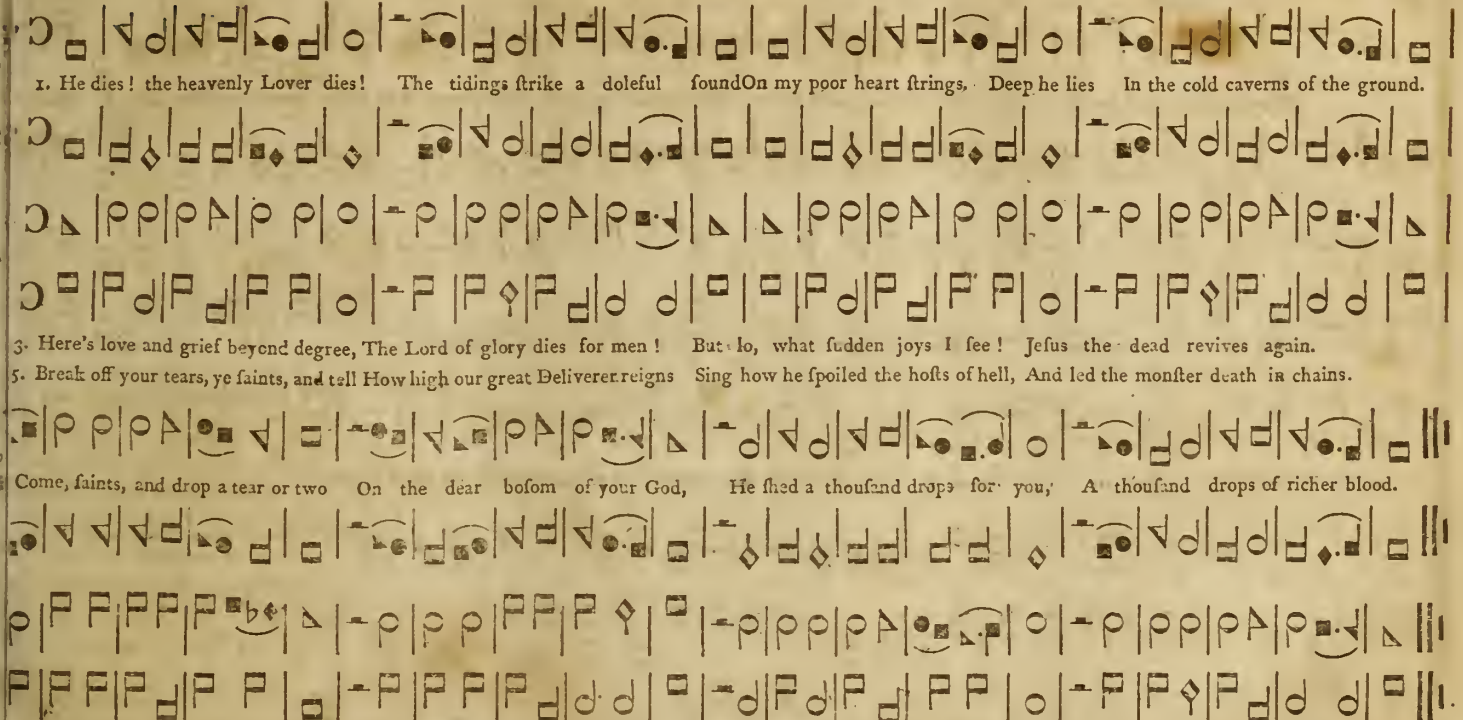
Moderate. ISLE OF WIGHT. No. 102.

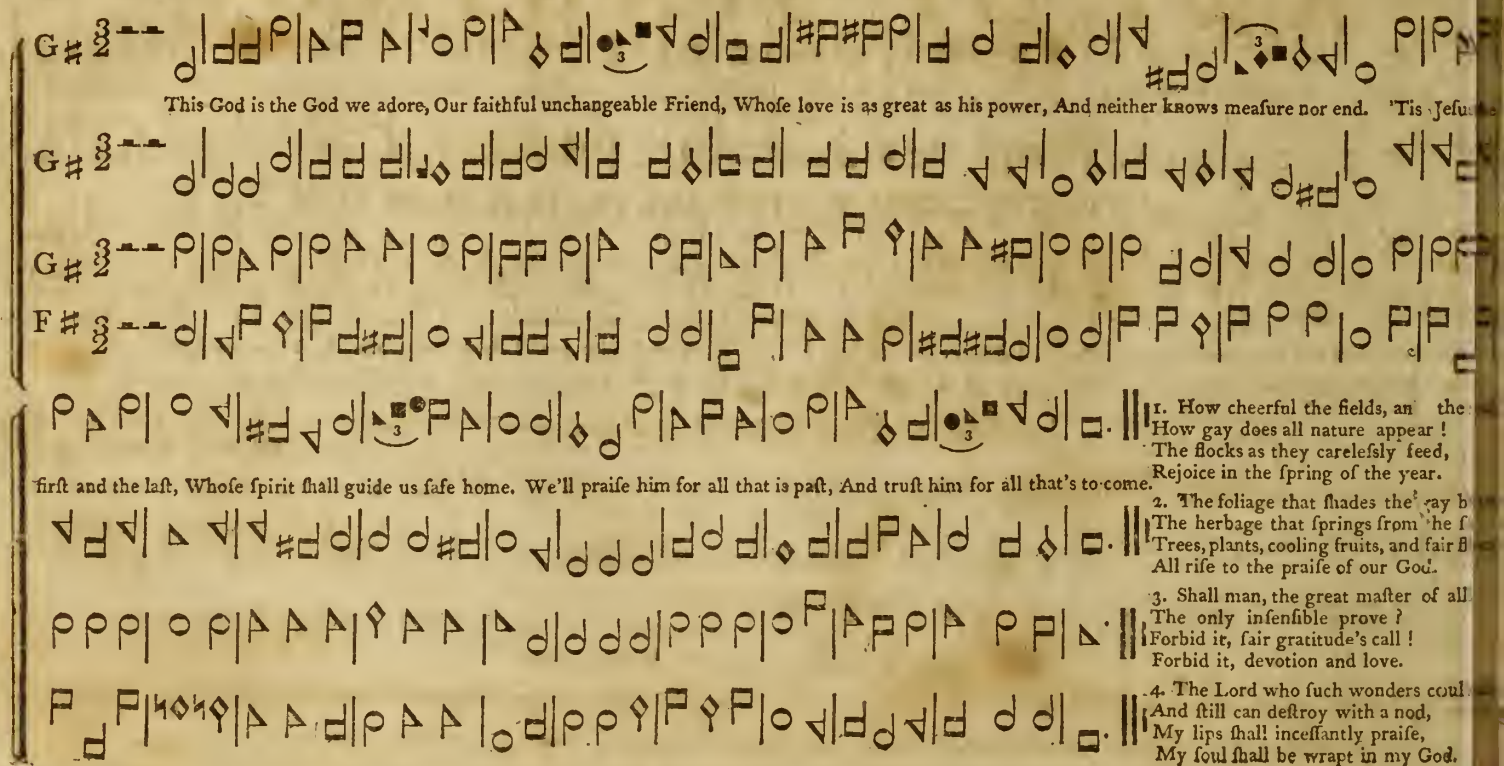


Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends To call them to his arms.




1. Think, mighty God, on feeble man; How few his hours, how short his span! Short from the cradle to the grave; Who can se - cure h
vi - tal breath Againſt the bold demands of death, With ſkill to fly, or power to ſave?
2. Lord, ſhall it be forever ſaid.
" The race of man was only made
" For ſickneſs, ſorrow, and the duſt!
Are not thy ſervants day by day
Sent to their graves, and turn'd to clay?
Lord, where's thy kindneſs to the juſt
3. Haſt thou not promis'd to thy Son,
And all his ſeed a heavenly crown?
But fleſh and ſenſe indulge deſpair;
Forever bleſſed be the Lord,
That faith can read his holy word,
And find a reſurrection there.


1. He dies! the heavenly Lover dies! The tidings ſtrike a doleful ſoundOn my poor heart ſtrings. Deep he lies In the cold caverns of the ground.
3. Here's love and grief beyond degree, The Lord of glory dies for men! But lo, what ſudden joys I ſee! Jeſus the dead revives again.
5. Break off your tears, ye ſaints, and tell How high our great Deliverer reigns Sing how he ſpoiled the hoſts of hell, And led the monſter death in chains.
Come, ſaints, and drop a tear or two On the dear boſom of your God, He ſhed a thouſand drops for you, A thouſand drops of richer blood.
4. The riſing God forſakes the tomb, Up to his Father's court he flies; Cherubic legions guard him home, And ſhout him welcome to the ſkies,
6. Say, Live forever, wond'rous King! Born to redeem, and ſtrong to ſave! Then aſk the monſter, Where's thy ſting? And where's thy vict'ry, boaſting grave?


This God is the God we adore, Our faithful unchangeable Friend, Whose love is as great as his power, And neither knows measure nor end. 'Tis Jesus
first and the last, Whose spirit shall guide us safe home. We'll praise him for all that is past, And trust him for all that's to come.
1. How cheerful the fields, an the
How gay does all nature appear !
The flocks as they carelessly feed,
Rejoice in the spring of the year.
2. The foliage that shades the ray b
The herbage that springs from the s
Trees, plants, cooling fruits, and fair fl
All rise to the praise of our God.
3. Shall man, the great master of all
The only insensible prove ?
Forbid it, fair gratitude's call !
Forbid it, devotion and love.
4. The Lord who such wonders coul
And still can destroy with a nod,
My lips shall incessantly praise,
My soul shall be wrapt in my God.

THE

ART OF SINGING;

IN THREE PARTS:

TO WIT,

I. THE MUSICAL PRIMER,
II. THE CHRISTIAN HARMONY,
III. THE MUSICAL MAGAZINE.

BY ANDREW LAW.

FOURTH EDITION WITH ADDITIONS AND IMPROVEMENTS.
PRINTED UPON A NEW PLAN.

PART SECOND.

PUBLISHED ACCORDING TO ACT OF CONGRESS.

PRINTED AT WINDSOR, *(Vermont) BY NAHUM MOWER.*—1805.

DISTRICT OF MASSACHUSETTS DISTRICT, *to wit :*

BE IT REMEMBERED, that on the tenth day of December, in the twenty-eigth Year of the Independence of the UNITED STATES OF AMERICA, ANDREW LAW, of the said District, deposited in this Office the Title of a Book, the Right whereof he claims as Author, in the W following, *to wit :* The Art of Singing ; in three Parst, *to wit :* 1. The Musical Primer. 2. The Christian Harmony. 3. The Musical M zine. By ANDREW LAW. Fourth Edition, with additions and improvements. Printed upon a new plan.

In conformity to the Act of the CONGRESS of the UNITED STATES, entitled "An Act for the Encouragement of Learning, by securin Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned."
A true Copy of Record.

N. GOODALE, } *Clerk of the Distr*
} *Massachusetts Di*

Attest, N. GOODALE, *Clerk.*

THE

CHRISTIAN HARMONY:

OR THE

SECOND PART OF THE ART OF SINGING:

Comprising a Select Variety of PSALM and HYMN TUNES:

CALCULATED FOR *SCHOOLS* AND *CHURCHES.*

BY ANDREW LAW.

This Plan of muſic has many advantages over the old method. It will aſſiſt, both the Learner and the Perform-
, in aſcertaining the true ſounds of the notes in inſtances where the old method can afford no aid for that pur-
oſe.

This method marks, with certainty, the intervals, or diſtances of ſounds. The places of the tones and ſemitones,
ie major and minor thirds and fourths are always in view. The ſemitones lie between the diamond and the
uare, and the quarter of a diamond and the ſquare. Hence, when any two notes are placed at the diſtance of a
cond, a third, or a fourth, it will be inſtantly known from the ſight of the characters, whether it be the major, or
ie minor ſecond, third, or fourth. This is an advantage which the old method can never poſſeſs; for it cannot
e known from the common notes upon lines and ſpaces whether theſe intervals be major, or minor, only by refer-
g back to the cliffs, but here it is viſible in every bar.

The diamond note is never double in the ſame octave. It is fixed between the two keys, and is the ſeventh de-
ee of the ſharp key and the ſecond degree of the flat key. The quarter of a diamond and the ſquare which im-
ediately ſucceed each other in aſcending, or in deſcending, are, the third and fourth degrees of the ſharp key,
id the fifth and ſixth degrees of the flat key.

From this view of the ſubject, it will not be difficult to aſcertain the degrees of the key, for if any one degree be
nown, all the other degrees will follow of courſe. The laſt note of the baſs is always the ſquare in the ſharp key,
id the quarter of a diamond in the flat key. Therefore by looking at the laſt note of the baſs, and then at a few
rs of the tune, either the diamond, or the quarter of a diamond and ſquare together, will appear, by which the
venth degree, or the third and fourth of the ſharp key will be known; and the ſecond degree, or fifth and ſixth
the flat key. Hence it will follow, that the taſk of the Learner, and the burden of the Performer will be greatly
miniſhed, and, that the Art will be rendered eaſy and familiar.

THE First Part of the Art of Singing, was published two years ago. The Second Part, or the Christian Harmony, is here completed. In connection with the First, it will be found a very considerable advance towards an assortment of Church Music.

NOTES.

The tunes with a Chorus, such as Washington, Kedron, Ashley and Myra, the Chorus may be sung after each verse, or only after the last.

The first part of the Funeral Piece is to be sung in the three verses which are set to it, before the other part is sung.

When the tune called Doncaster is sung in the second verse, the last line but one will require the two minims in the bar with the semibreve rest, to be sung as semibreves, and the rest to be omitted. It may also be sung in any common metre psalm or hymn, by making the same alteration in the other instances, where there are semibreve rests in the middle of a line, and by adding a dot to the note following the semibreve rest in the third line, leaving out the minim rest in the same bar. Other tunes which have rests in the middle of lines, when those rests break words of more than one syllable, they may be omitted.

Tunes which require the repetition of some words to complete the tune, will, in some instances, require a different repetition; as in Hotham, the second verse, "With the shadow," this may be done by throwing out the flu

Some hymns have an unequal number of syllables in some lines, and require two notes to one syllable; an instance of this is found in the hymn set to Galilee, the first word, where the two crotchets are sung as one minim, and the first word of the fifth line of the fifth verse is sung in the same manner.

Those parts of tunes, over which the word unisons, or octaves is placed, the whole choir sing the same part.

METRES.

Lines in a verse.	Syllables in a line.	Tunes.
Long Metre	8 8 8 8	Old 100
Common Metre	8 6 8 6	Mear
Short Metre	6 6 8 6	Beverly
Particular Metres		
lines	8 8 8 8 8 8	Charleſton
	6 6 6 6 4 4 4 4	Southbury
	6 6 8 6 6 8	Canton
	10 10 10 10 11 11	Newport
	10 10 10 10 10 10	Newbern
ſevens	7 7 7 7	Lancaſter
	7 7 7 7 7 7	Vienna
	6 6 7 7 7 7	Pewſey
	8 8 6 8 8 6	Lyſtra
	6 6 8 4	Leoni

Lines in a verse.	Syllables in a line.	Tunes.
Peculiar Metres.		
4	10 10 11 11	Hanover
4	11 11 11 11	Norwich
4	11 11 11 5	Tempeſt
3	5 5 11	Malta
4	5 5 5 11	Mill Ville
4	8 8 8 8	Sweden
4	8 7 8 7	Stamford.
6	8 7 8 7 4 7	Wincheſter.
8	7 6 7 6 7 8 7 6	Cadiz
5	8 6 5 5 8	Briſtol
7	6 6 4 6 6 6 4	Trinity
6	6 6 9 6 6 9	Galilee

Peculiar Metres have, frequently, two ſhort ſyllables together, and require different tunes from others of the ſame number of ſyllables.

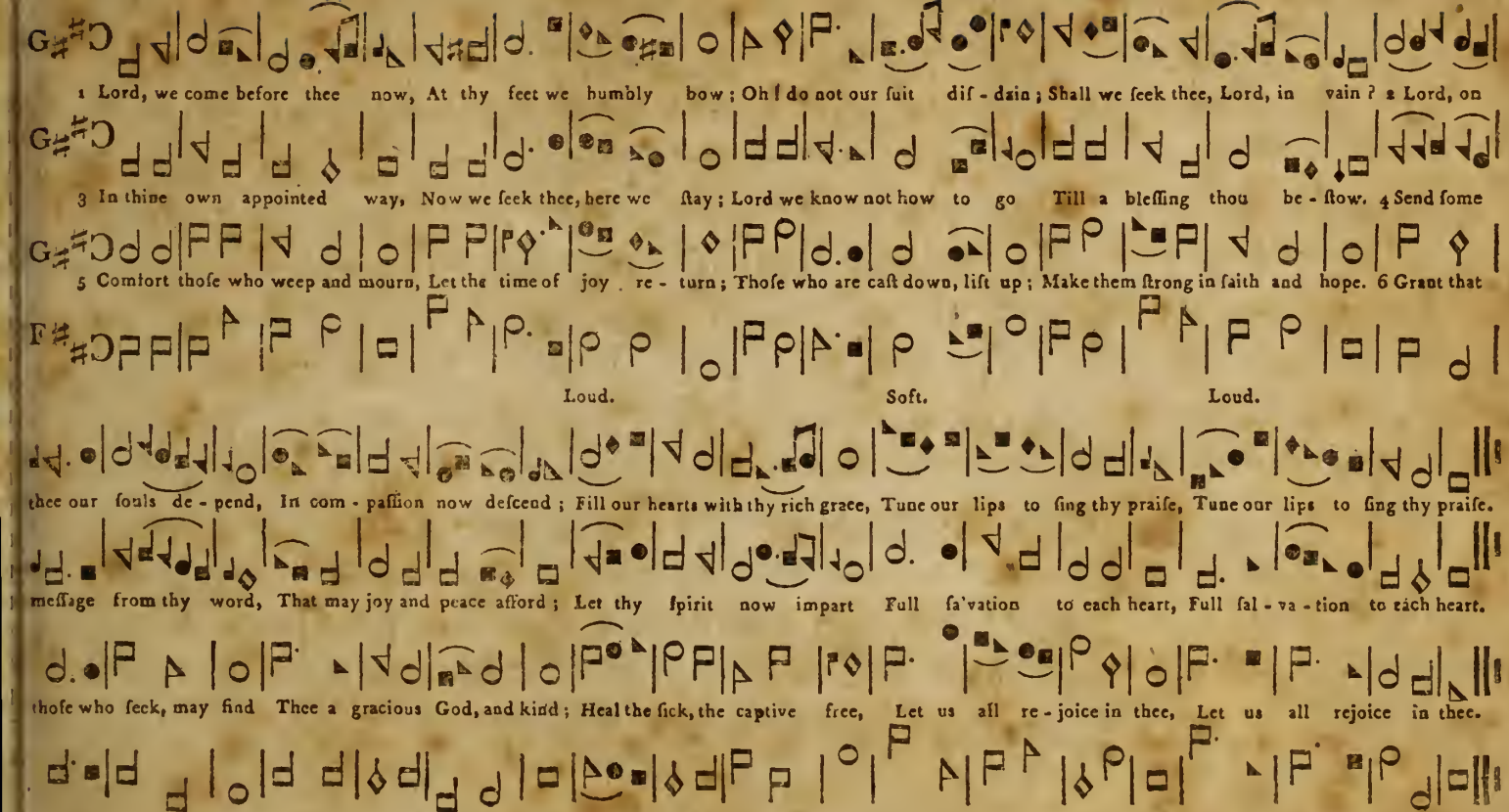
Many of the tunes are double, comprehending two verſes.

Cadiz may be ſung to the metre of Amſterdam, by adding a ſlur to the two firſt notes of the ſixth line.

Lebanon and Gath may be ſung in the 89th and 113th pſalms Particular Metre. Pſalms and Hymns of this metre may be ſung in Long Metre tunes, by repeating the two firſt or the two laſt lines of the tune; if the tune be double, two lines of each verſe may be repeated to complete the tune.

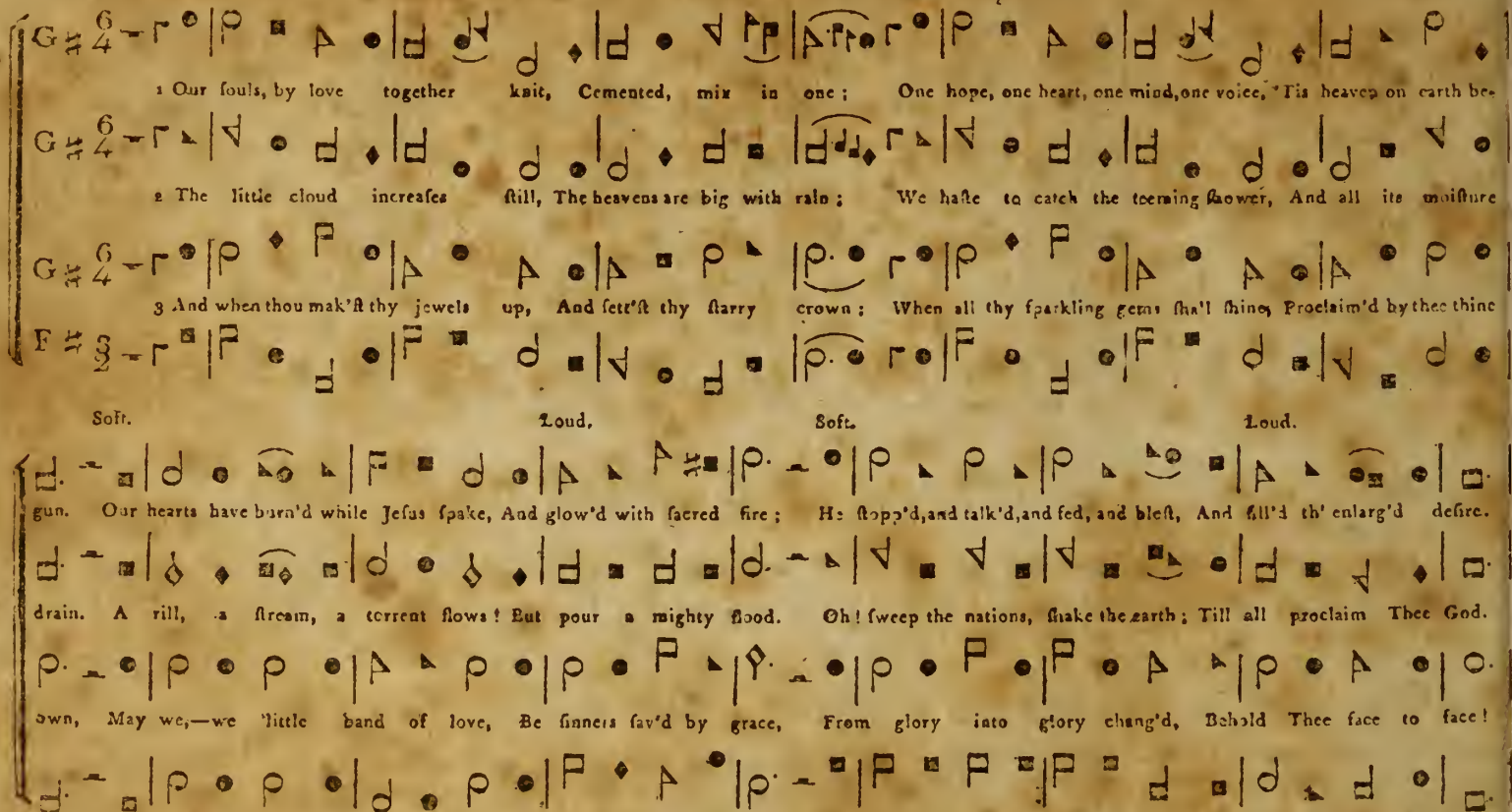
INDEX.

Athens	C.	115	Habakkuk	L.	146	Olivet	Pec.	1
Aſhley	C.	124	Hadley	L.	143	Orange	C.	1
Abridge	C.	156	Haverhill	L.	153	Pewſey	P.	1
Berea	C.	135	Hebron	C.	149	Plainfield	L.	1
Briſtol	Pec.	133	Hotham	P.	108	Portland	S.	1
Cadiz	P.	114	Iſlington	L.	148	Portſmouth	P.	1
Calvary	Pec.	142	Italy	L.	110	Sicily	C.	1
Cambridge	C.	136	Jordan	C.	159	Stamford	Pec.	1
Chapel	P.	129	Judea	C.	137	Stafford	C.	1
Concord	L.	118	Kedron	Pec.	130	Syria	C.	1
Corinth	Pec.	128	Keene	C.	123	Tempeſt	Pec.	1
Cuba	L.	126	Lebanon	L.	126	Trenton	C.	1
Cyprus	C.	151	Leoni	P.	142	Trinity	Pec.	1
Derby	C.	136	Lyſtra	P.	154	Troas	C.	1
Doncaſter	C.	145	Malta	Pec.	134	Trumpet	P.	1
Evening Hymn	L.	141	Marſeilles	P.	140	Turin	P.	1
Epheſus	C.	149	Medfield	Pec.	113	Waſhington	C.	1
Falmouth	P.	105	Mill Ville	Pec.	156	Walpole	L.	1
Funeral Piece	C.	112	Myra	S.	155	Waybridge	C.	1
Galatia	C.	152	Nanture	C.	148	Wincheſter	Pec.	1
Galilee	Pec.	150	Norwich	Pec.	140	Windham	C.	1
Gath	L.	138				Vienna.	P.	1


1 Lord, we come before thee now, At thy feet we humbly bow; Oh! do not our suit dis - dain; Shall we seek thee, Lord, in vain? 2 Lord, on
3 In thine own appointed way, Now we seek thee, here we stay; Lord we know not how to go Till a blessing thou be - stow. 4 Send some
5 Comfort those who weep and mourn, Let the time of joy re - turn; Those who are cast down, lift up; Make them strong in faith and hope. 6 Grant that
Loud.
Soft.
Loud.
thee our souls de - pend, In com - passion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our lips to sing thy praise.
message from thy word, That may joy and peace afford; Let thy spirit now impart Full sa'vation to each heart, Full sal - va - tion to each heart.
those who seek, may find Thee a gracious God, and kind; Heal the sick, the captive free, Let us all re - joice in thee, Let us all rejoice in thee.

Slow.

WASHINGTON. No. 107.

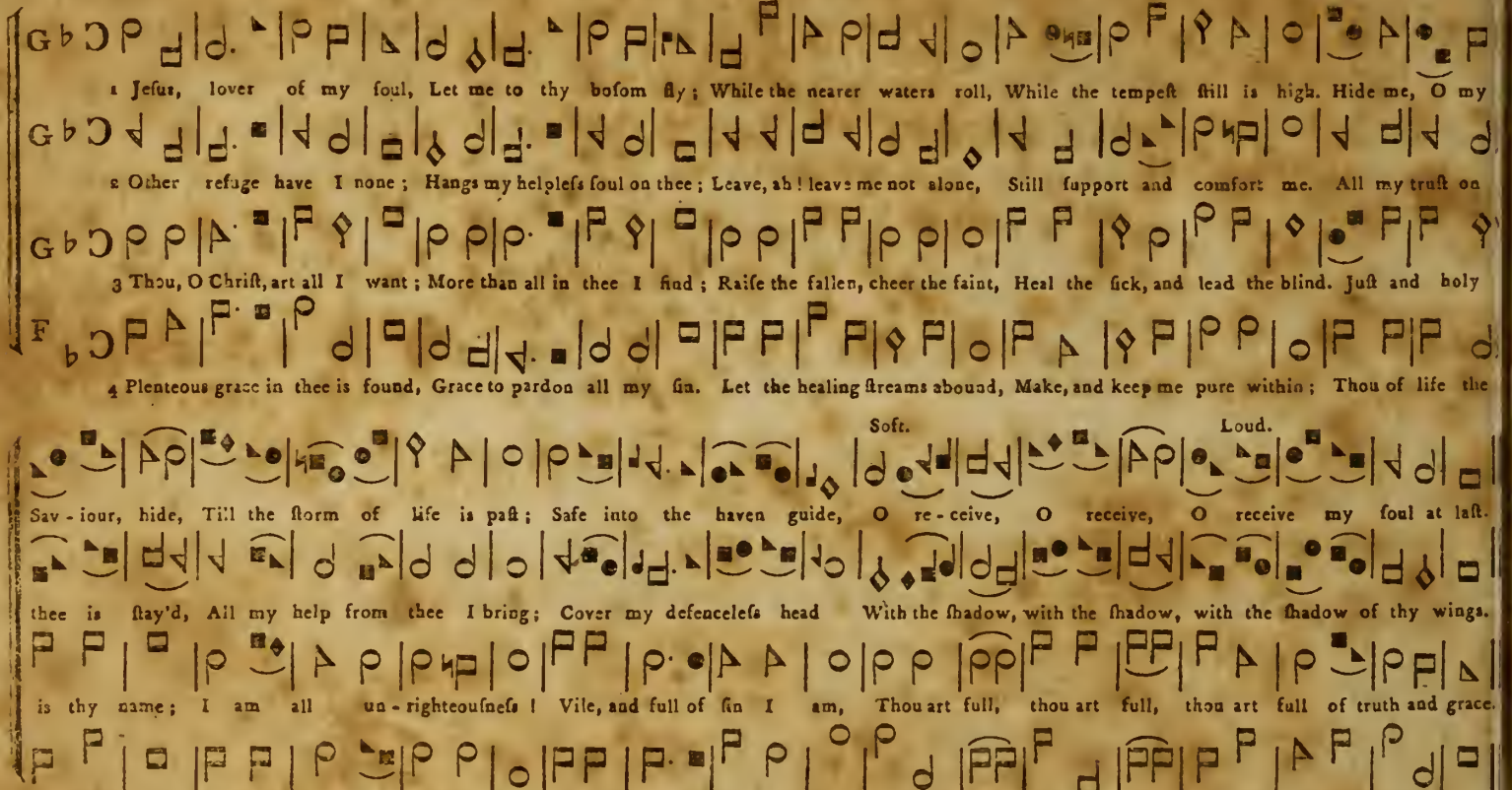


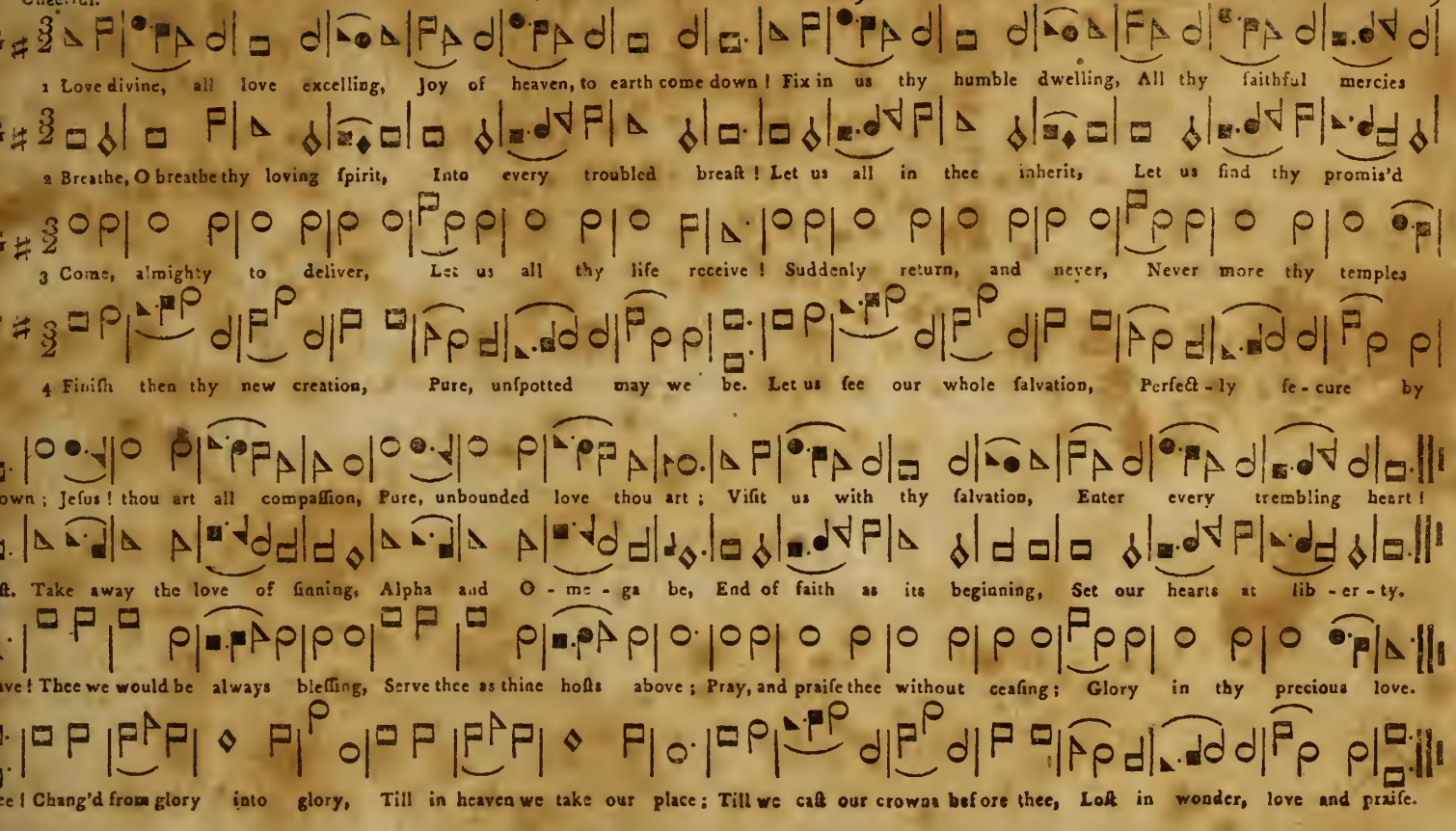
"A Saviour!" let creation ſing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulneſs in our ſouls he

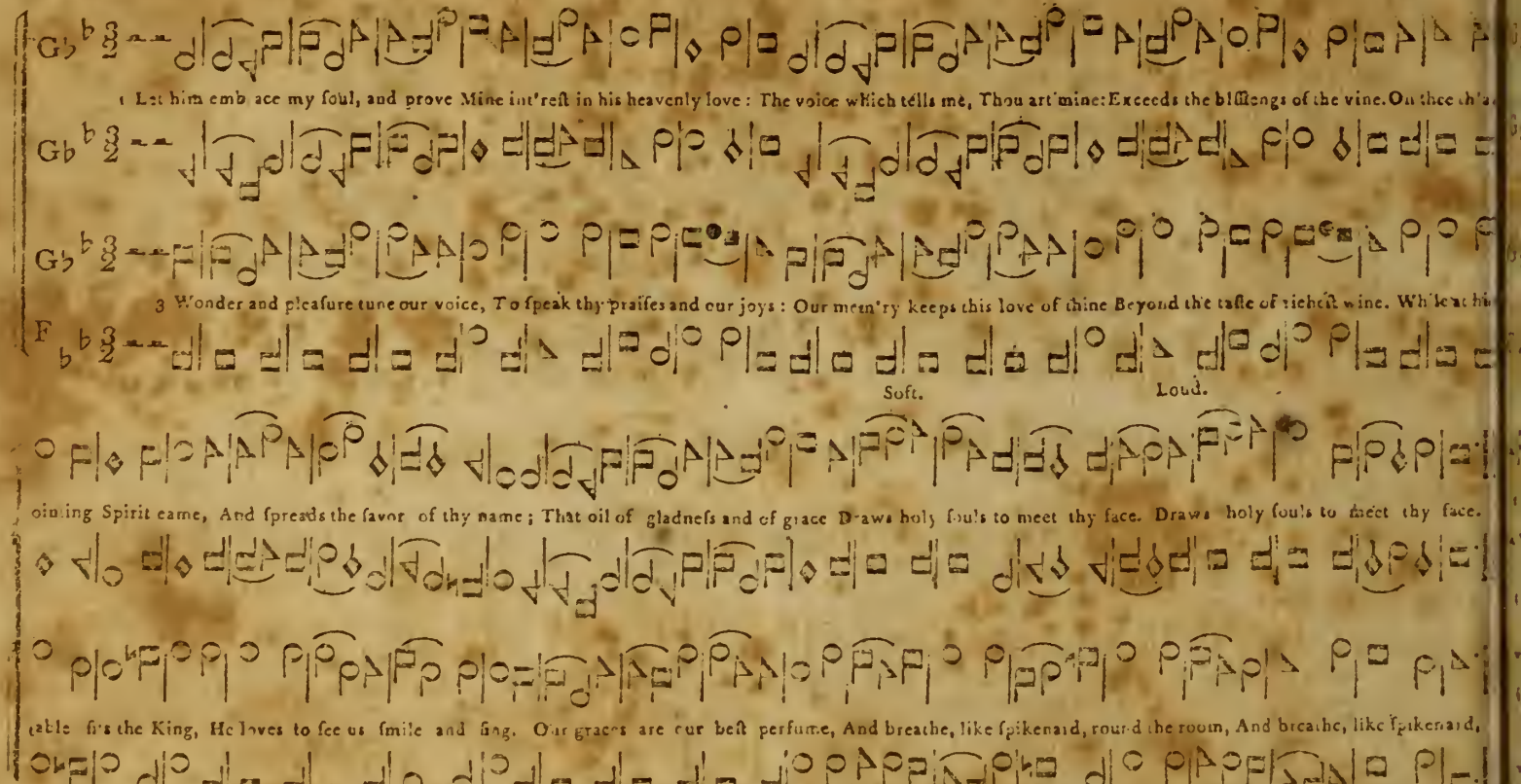
"A Saviour!" let creation ſing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulneſs in our ſouls he

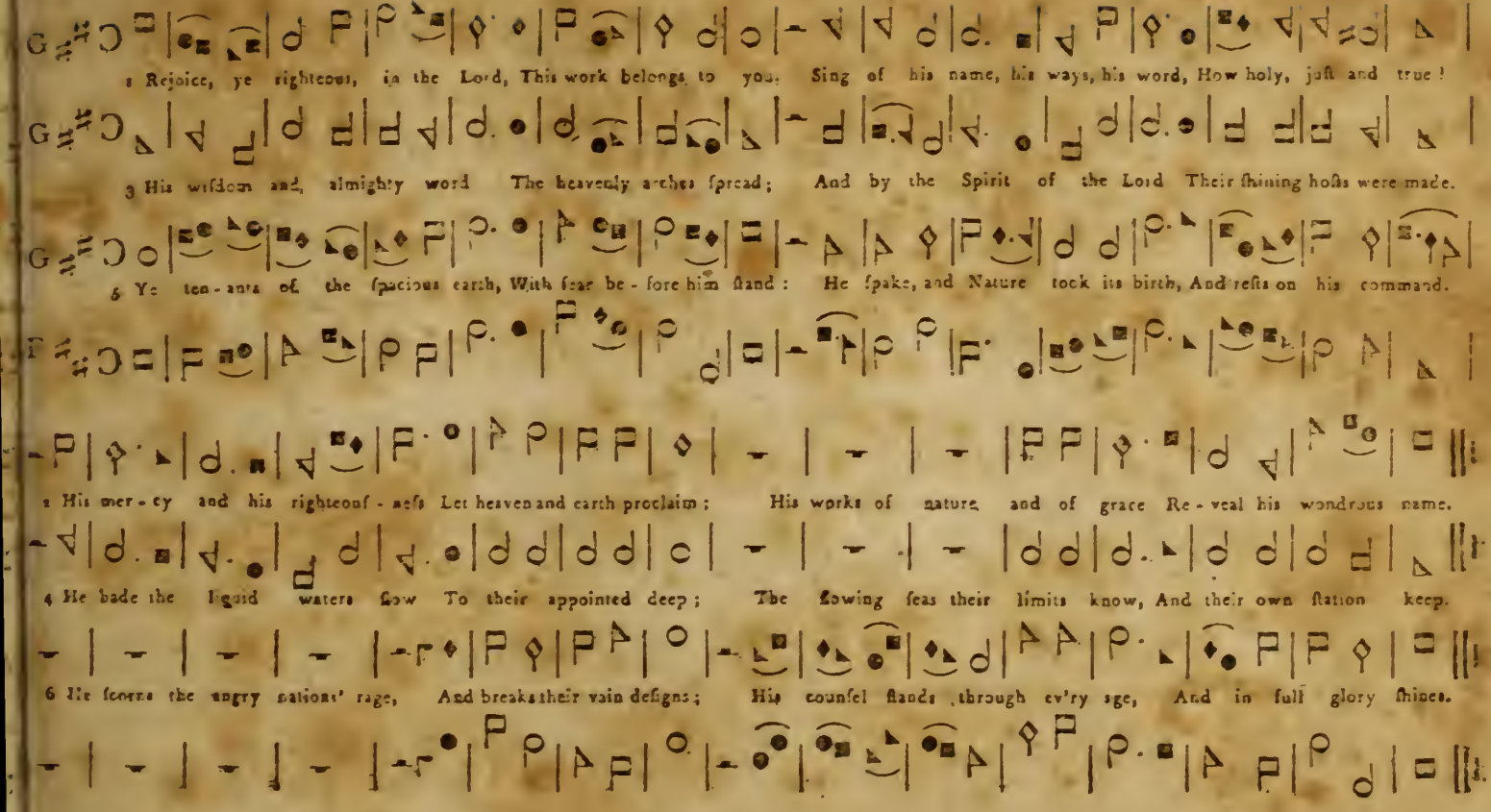
pours, 'Tis almoſt done, 'tis almoſt o'er. We're joining them who're gone before, We then ſhall meet to part no more, We then ſhall meet to part no more.

pours, 'Tis almoſt done, 'tis almoſt o'er. We're joining them who're gone before, We then ſhall meet to part no more, We then ſhall meet to part no more.


1 Jesus, lover of my soul, Let me to thy bosom fly; While the nearer waters roll, While the tempest still is high. Hide me, O my
2 Other refuge have I none; Hangs my helpless soul on thee; Leave, ah! leave me not alone, Still support and comfort me. All my trust on
3 Thou, O Christ, art all I want; More than all in thee I find; Raise the fallen, cheer the faint, Heal the sick, and lead the blind. Just and holy
4 Plenteous grace in thee is found, Grace to pardon all my sin. Let the healing streams abound, Make, and keep me pure within; Thou of life the
Soft.
Loud.
Sav-iour, hide, Till the storm of life is past; Safe into the haven guide, O re-ceive, O receive, O receive my soul at last.
thee is stay'd, All my help from thee I bring; Cover my defenceless head With the shadow, with the shadow, with the shadow of thy wings.
is thy name; I am all un-righteousness! Vile, and full of sin I am, Thou art full, thou art full, thou art full of truth and grace.
fountain art, Freely let me take of thee; Spring thou up within my heart, Rise to all, rise to all, rise to all e-ter-ni-ty.


1 Love divine, all love excelling, Joy of heaven, to earth come down! Fix in us thy humble dwelling, All thy faithful mercies
2 Breathe, O breathe thy loving spirit, Into every troubled breast! Let us all in thee inherit, Let us find thy promis'd
3 Come, almighty to deliver, Let us all thy life receive! Suddenly return, and never, Never more thy temples
4 Finish then thy new creation, Pure, unspotted may we be. Let us see our whole salvation, Perfect-ly se-cure by
crown; Jesus! thou art all compassion, Pure, unbounded love thou art; Visit us with thy salvation, Enter every trembling heart!
rest. Take away the love of sinning, Alpha and O-me-ga be, End of faith as its beginning, Set our hearts at lib-er-ty.
leave! Thee we would be always blessing, Serve thee as thine hosts above; Pray, and praise thee without ceasing; Glory in thy precious love.
thee! Chang'd from glory into glory, Till in heaven we take our place; Till we cast our crowns before thee, Lost in wonder, love and praise.

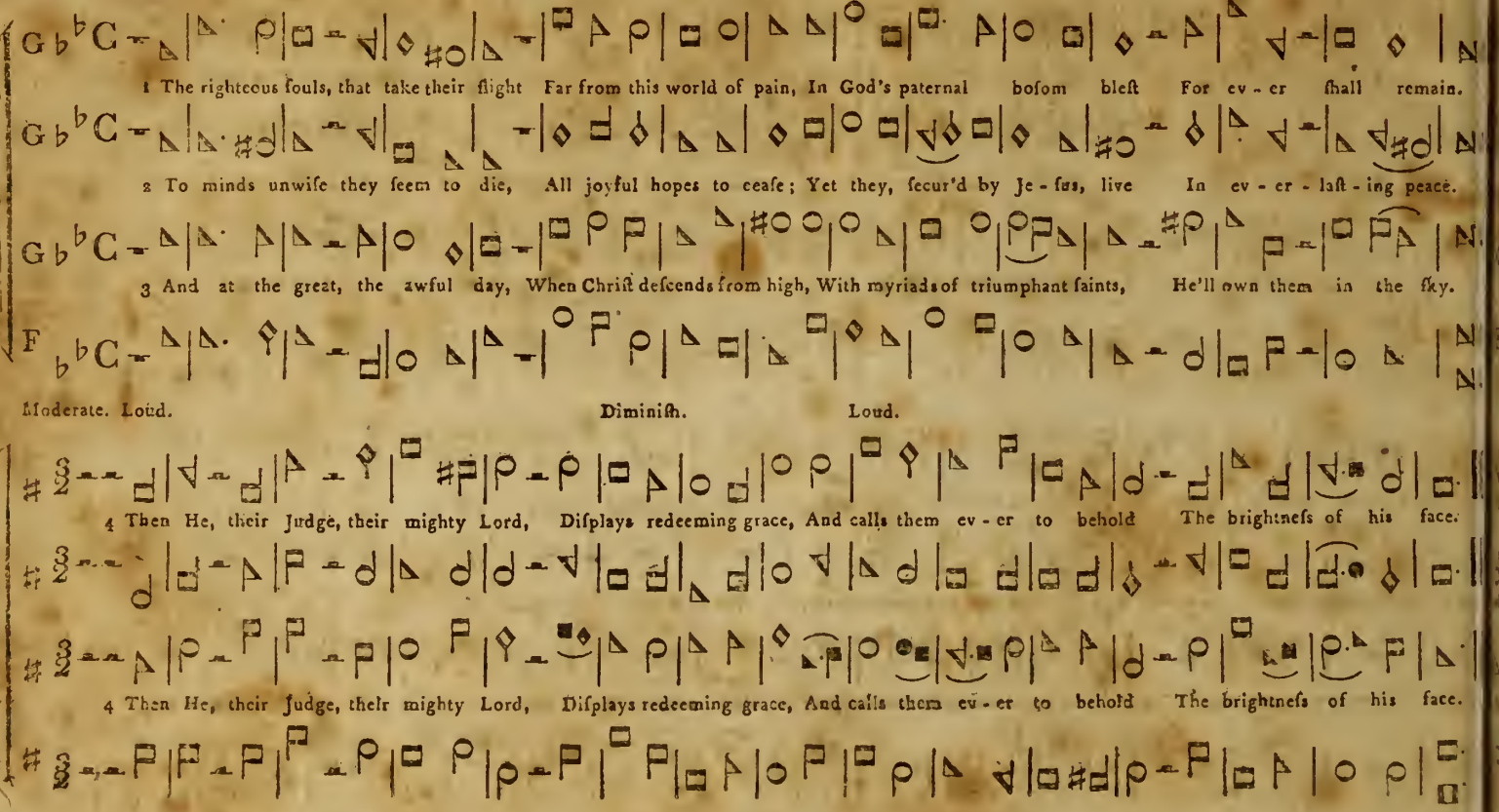

1 Let him emb ace my soul, and prove Mine int'rest in his heavenly love: The voice which tells me, Thou art mine: Exceeds the blissengs of the vine. On thee th'a
3 Wonder and pleasure tune our voice, To speak thy praises and our joys: Our mem'ry keeps this love of thine Beyond the taste of richest wine. Wh'le at his
Soft.
Loud.
ointing Spirit came, And spreads the savor of thy name; That oil of gladness and of grace Draws holy souls to meet thy face. Draws holy souls to meet thy face.
table sits the King, He loves to see us smile and sing. Our graces are our best perfume, And breathe, like spikenard, round the room, And breathe, like spikenard,

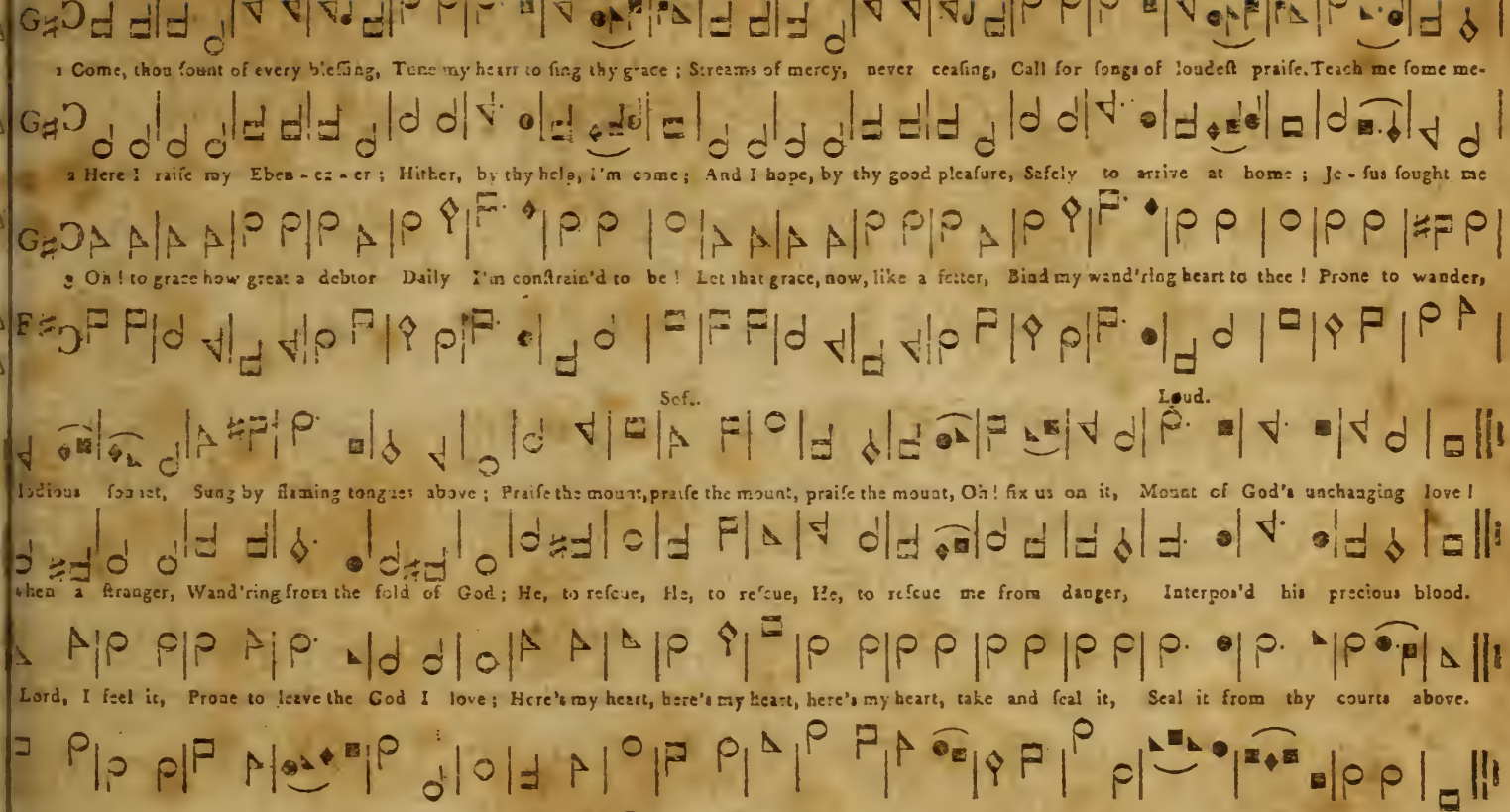

1 Rejoice, ye righteous, in the Lord, This work belongs to you. Sing of his name, his ways, his word, How holy, juſt and true!
3 His wiſdom and almighty word The heavenly arches ſpread; And by the Spirit of the Lord Their ſhining hoſts were made.
5 Ye tenants of the ſpacious earth, With fear before him ſtand: He ſpake, and Nature took its birth, And reſts on his command.
2 His mercy and his righteouſneſs Let heaven and earth proclaim; His works of nature and of grace Reveal his wondrous name.
4 He bade the liquid waters flow To their appointed deep; The flowing ſeas their limits know, And their own ſtation keep.
6 He ſcorns the angry nations' rage, And breaks their vain deſigns; His counſel ſtands through ev'ry age, And in full glory ſhines.

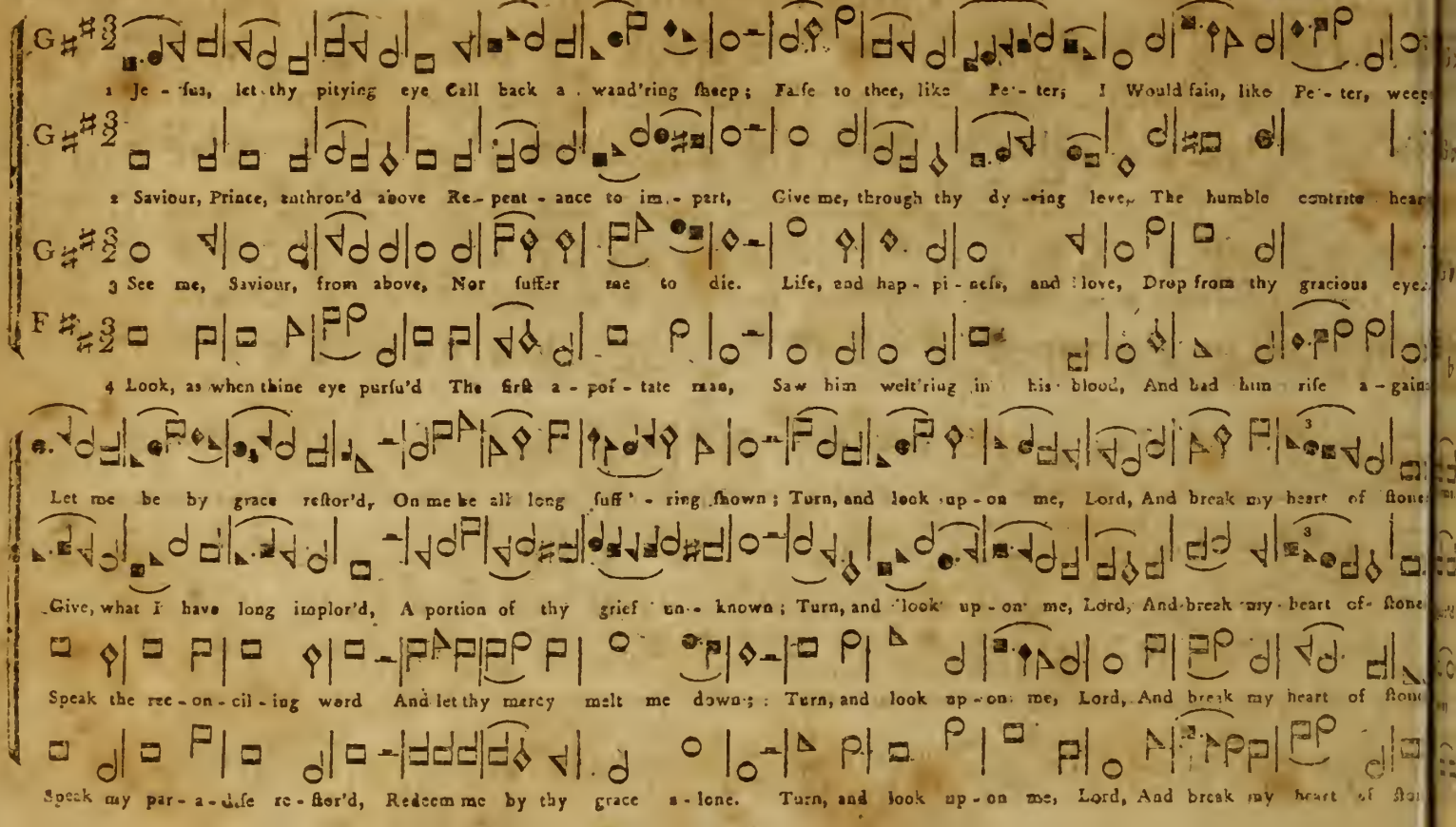
Moderate. Soft.

FUNERAL PIECE. No. 112.

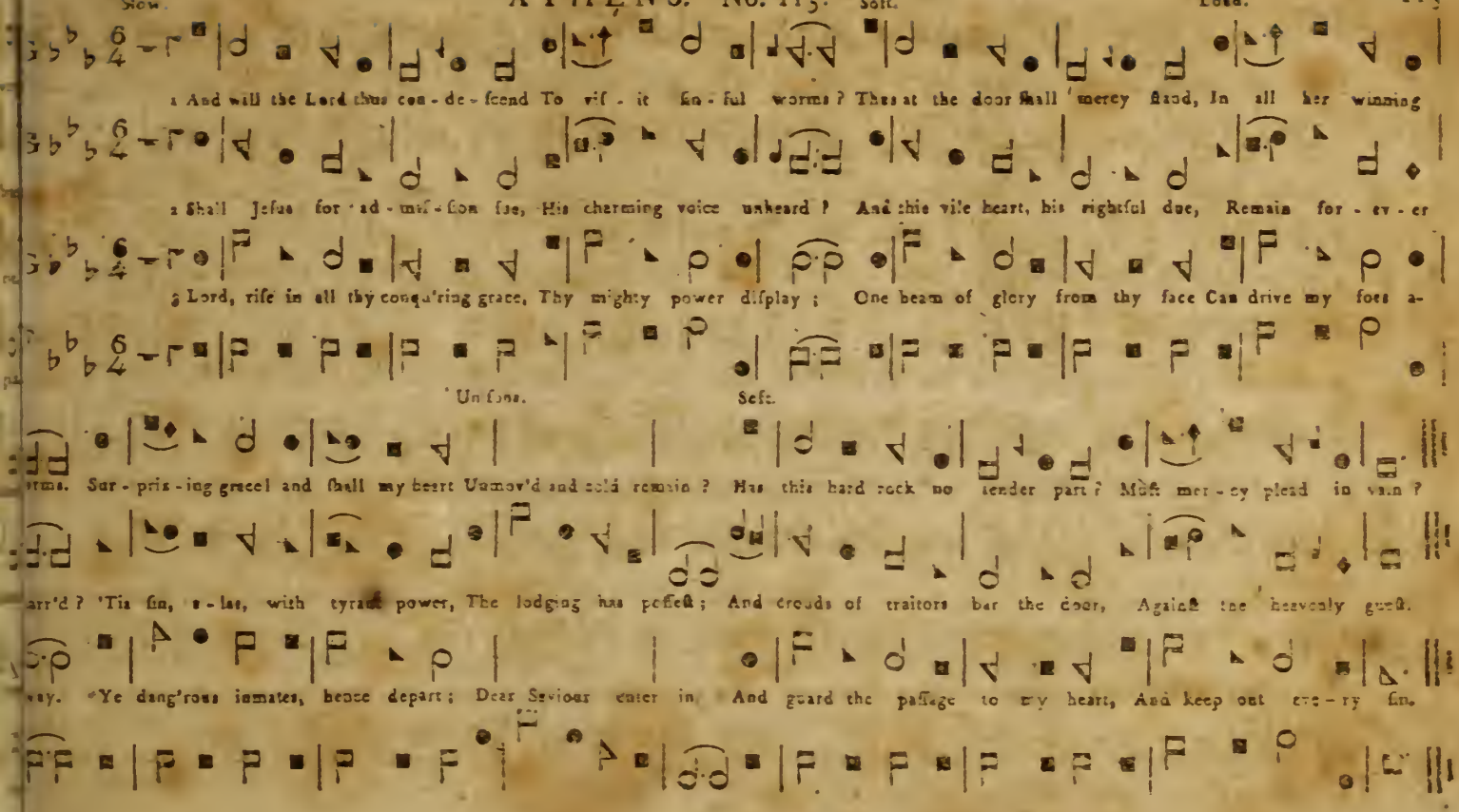
Loud. Soft.

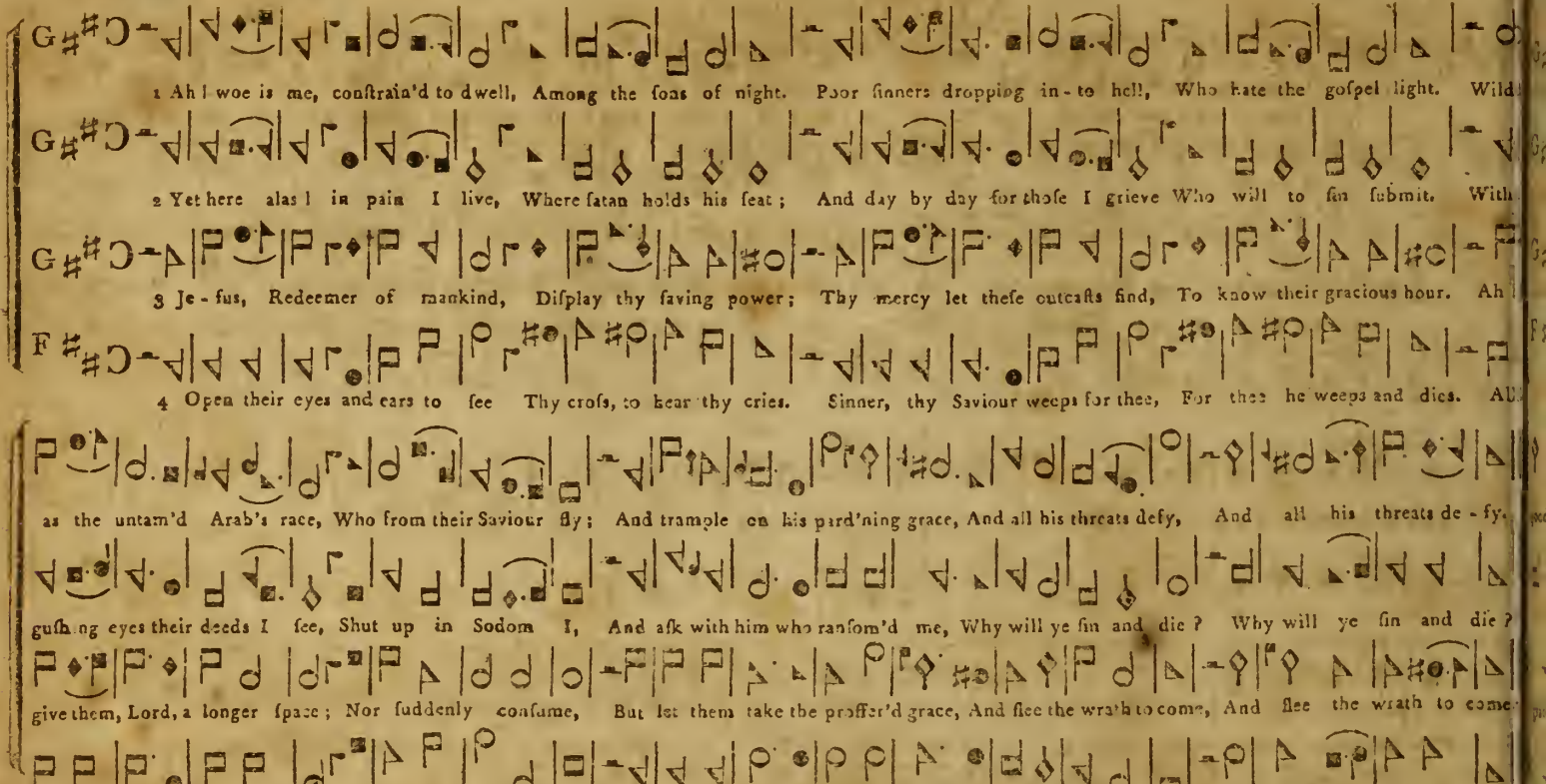


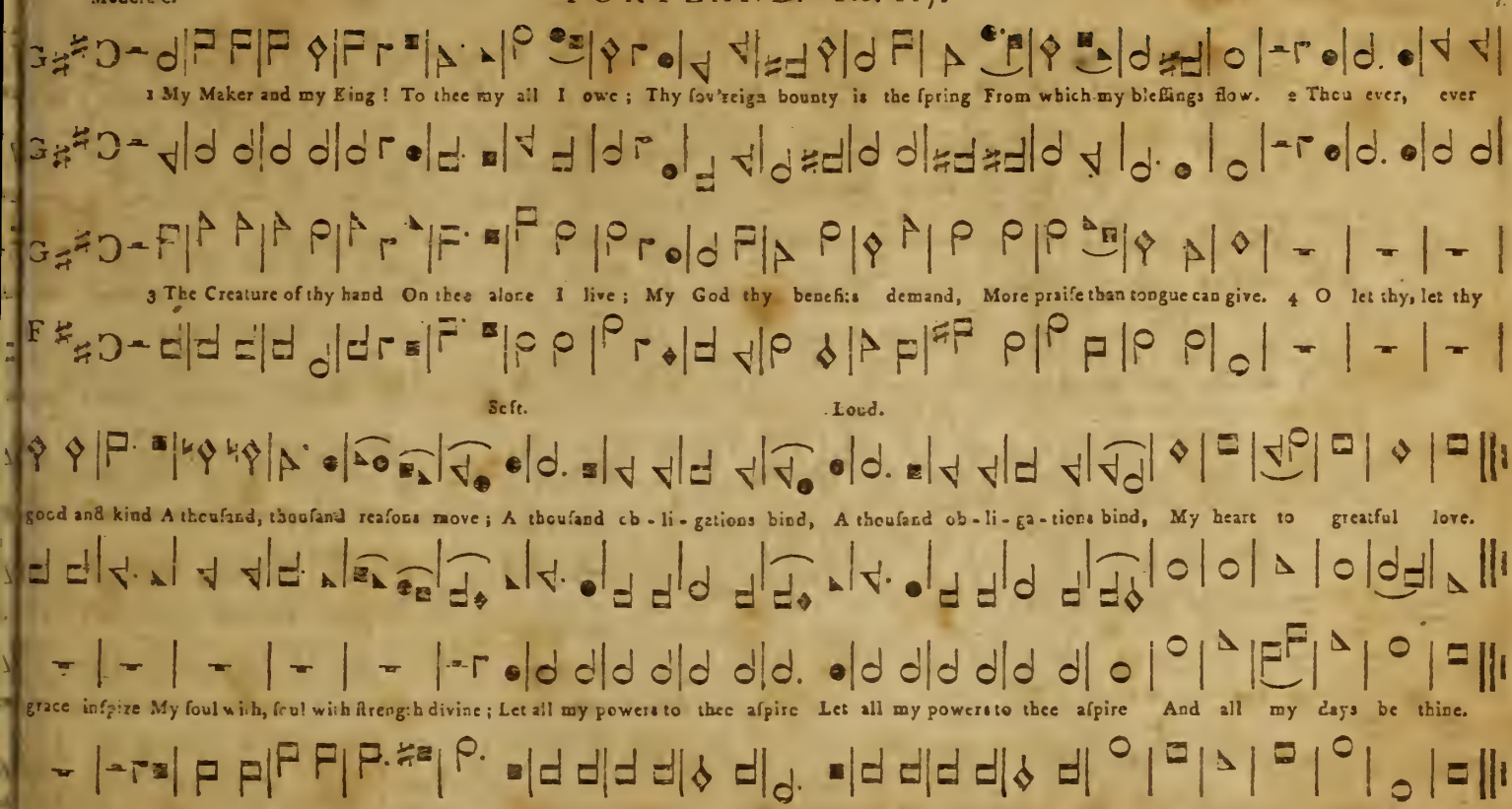

1 Come, thou fount of every bleſſing, Tune my heart to ſing thy grace ; Streams of mercy, never ceaſing, Call for ſongs of loudeſt praiſe. Teach me ſome me-
2 Here I raiſe my Eben - ez - er ; Hither, by thy help, I'm come ; And I hope, by thy good pleaſure, Safely to arrive at home ; Je - ſus ſought me
3 Oh ! to grace how great a debtor Daily I'm conſtrain'd to be ! Let that grace, now, like a fetter, Bind my wand'ring heart to thee ! Prone to wander,
Sof.
Loud.
lodious ſonnet, Sung by flaming tongues above ; Praiſe the mount, praiſe the mount, praiſe the mount, Oh ! fix us on it, Mount of God's unchanging love !
when a ſtranger, Wand'ring from the fold of God ; He, to reſcue, He, to reſcue, He, to reſcue me from danger, Interpos'd his precious blood.
Lord, I feel it, Prone to leave the God I love ; Here's my heart, here's my heart, here's my heart, take and ſeal it, Seal it from thy courts above.

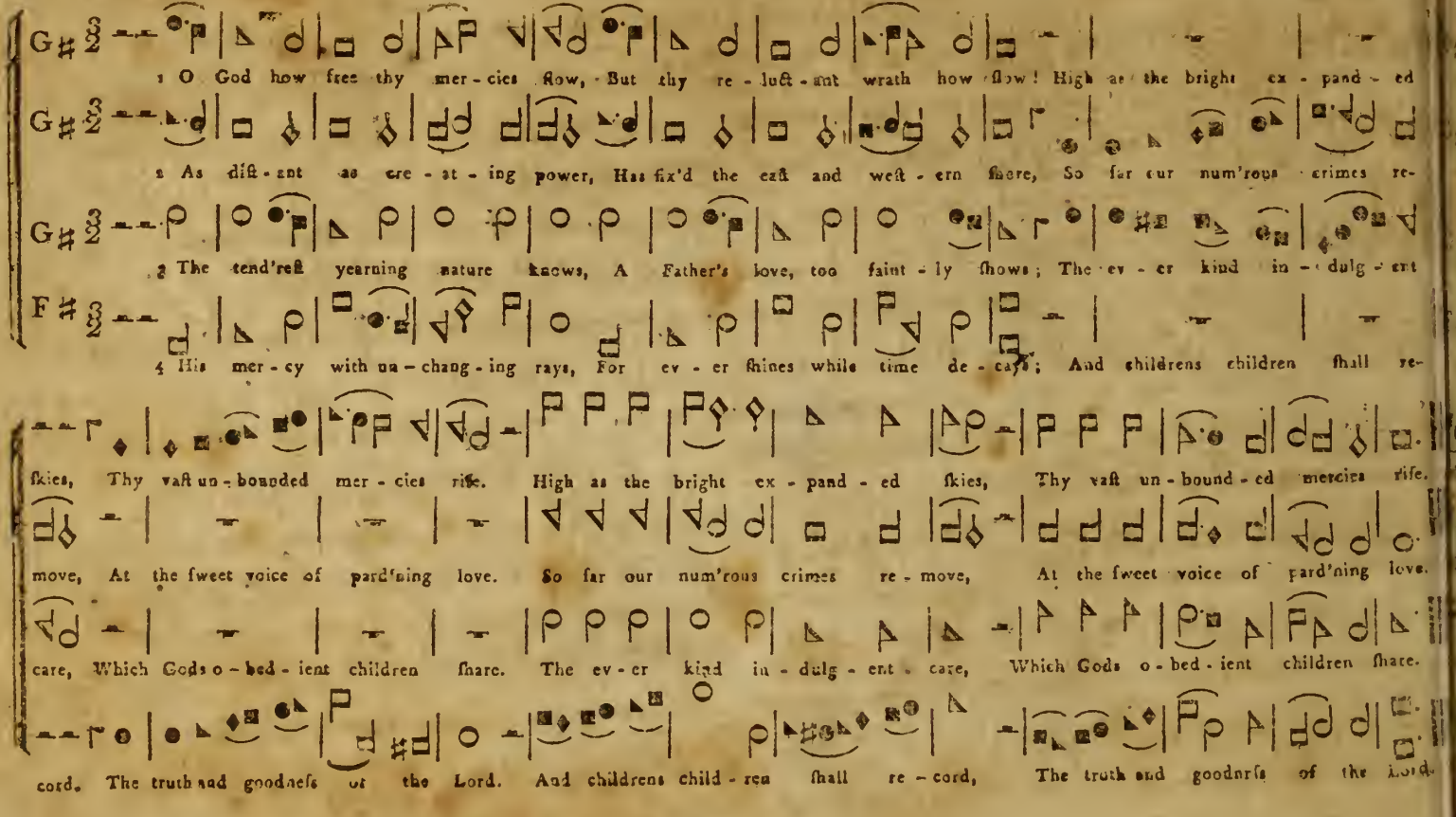

1 Je - sus, let thy pitying eye Call back a wand'ring sheep; False to thee, like Pe - ter, I Would fain, like Pe - ter, weep
2 Saviour, Prince, enthron'd above Re - pent - ance to im - part, Give me, through thy dy - ing love, The humble contrite heart
3 See me, Saviour, from above, Nor suffer me to die. Life, and hap - pi - ness, and love, Drop from thy gracious eyes
4 Look, as when thine eye pursu'd The first a - pos - tate man, Saw him welt'ring in his blood, And bad him rise a - gain
Let me be by grace restor'd, On me be all long suff' - ring shown; Turn, and look up - on me, Lord, And break my heart of stone
Give, what I have long implor'd, A portion of thy grief un - known; Turn, and look up - on me, Lord, And break my heart of stone
Speak the rec - on - cil - ing word And let thy mercy melt me down; Turn, and look up - on me, Lord, And break my heart of stone
Speak my par - a - dise re - stor'd, Redeem me by thy grace a - lone. Turn, and look up - on me, Lord, And break my heart of stone

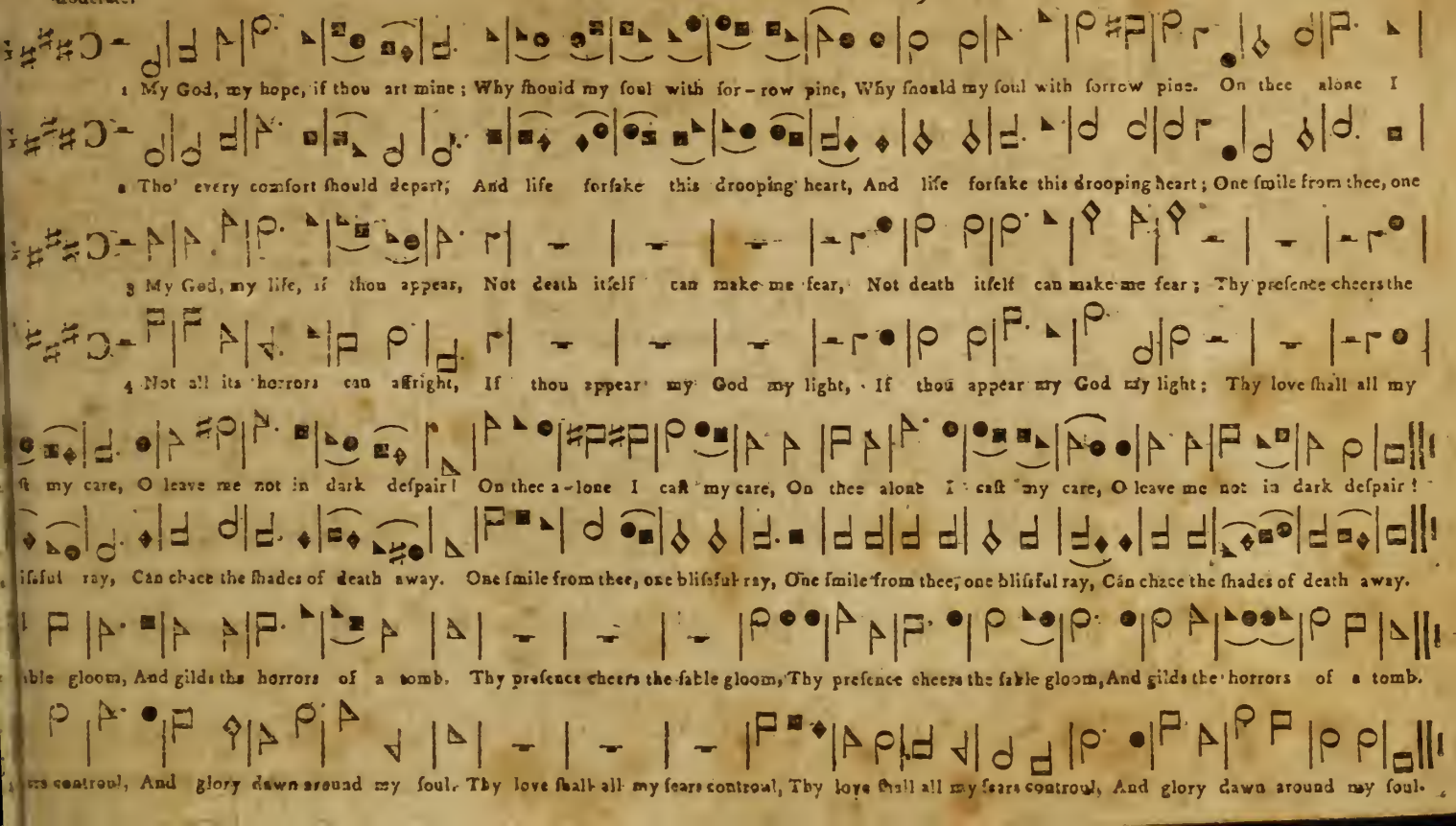
Slow. Soft. Loud. 115



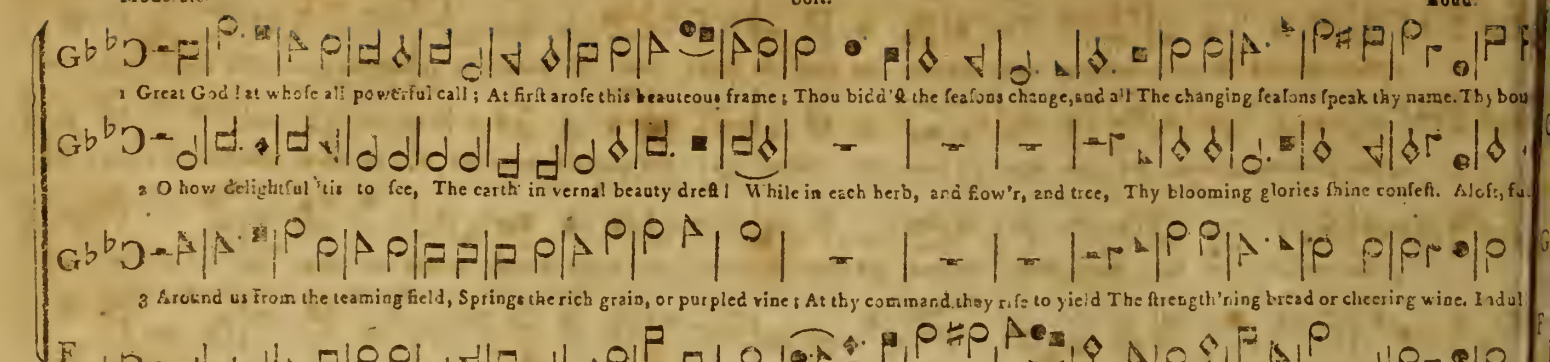

1 Ah! woe is me, conſtrain'd to dwell, Among the ſons of night. Poor ſinners dropping in-to hell, Who hate the goſpel light. Wild
2 Yet here alas! in pain I live, Where ſatan holds his ſeat; And day by day for thoſe I grieve Who will to ſin ſubmit. With
3 Je-ſus, Redeemer of mankind, Diſplay thy ſaving power; Thy mercy let theſe outcaſts find, To know their gracious hour. Ah!
4 Open their eyes and ears to ſee Thy croſs, to hear thy cries. Sinner, thy Saviour weeps for thee, For thee he weeps and dies. Ah!
as the untam'd Arab's race, Who from their Saviour fly; And trample on his pard'ning grace, And all his threats defy, And all his threats de-fy.
guſhing eyes their deeds I ſee, Shut up in Sodom I, And aſk with him who ranſom'd me, Why will ye ſin and die? Why will ye ſin and die?
give them, Lord, a longer ſpace; Nor ſuddenly conſume, But let them take the proffer'd grace, And flee the wrath to come, And flee the wrath to come.
the day long he meekly ſtands, His rebels to receive; And ſhows his wounds, & ſpreads his hands, And bids you turn & live, And bids you turn and live.


1 My Maker and my King! To thee my all I owe; Thy sov'reign bounty is the spring From which my blessings flow.
2 Thou ever, ever
3 The Creature of thy hand On thee alone I live; My God thy benefits demand, More praise than tongue can give.
4 O let thy, let thy
Soft.
Loud.
good and kind A thousand, thousand reasons move; A thousand ob-li-gations bind, A thousand ob-li-ga-tions bind, My heart to greatful love.
grace inspire My soul with, soul with strength divine; Let all my powers to thee aspire Let all my powers to thee aspire And all my days be thine.

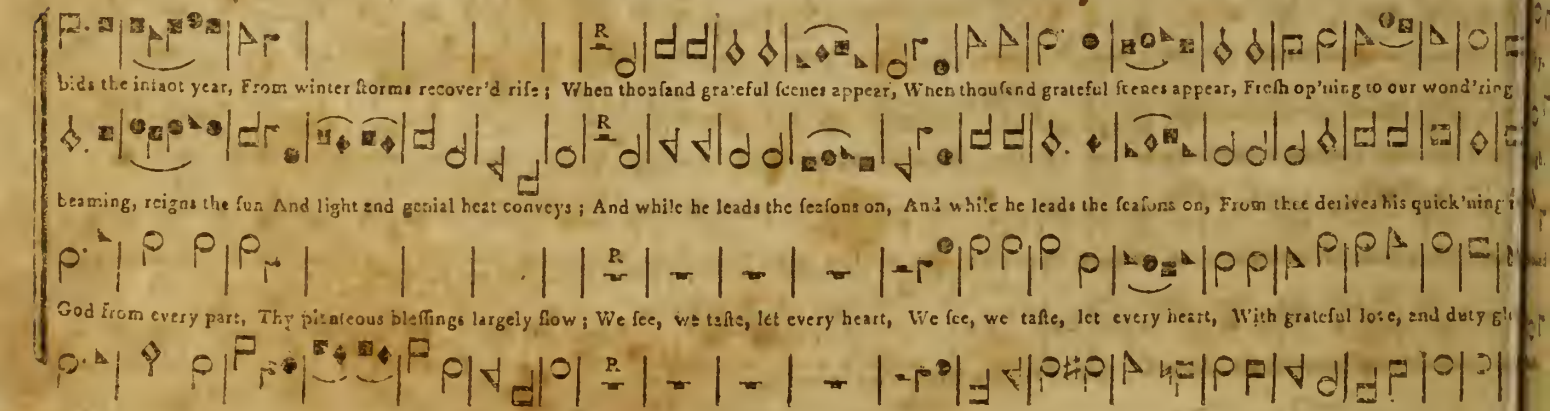

1 O God how free thy mer-cies flow, But thy re-luct-ant wrath how slow! High as the bright ex-pand-ed
2 As dist-ant as cre-at-ing power, Has fix'd the east and west-ern shore, So far our num'rous crimes re-
3 The tend'rest yearning nature knows, A Father's love, too faint-ly shows; The ev-er kind in-dulg-ent
4 His mer-cy with un-chang-ing rays, For ev-er shines while time de-cays; And childrens children shall re-
skies, Thy vast un-bounded mer-cies rise. High as the bright ex-pand-ed skies, Thy vast un-bound-ed mercies rise.
move, At the sweet voice of pard'ning love. So far our num'rous crimes re-move, At the sweet voice of pard'ning love.
care, Which Gods o-bed-ient children share. The ev-er kind in-dulg-ent care, Which Gods o-bed-ient children share.
cord. The truth and goodness of the Lord. And childrens child-ren shall re-cord, The truth and goodness of the Lord.

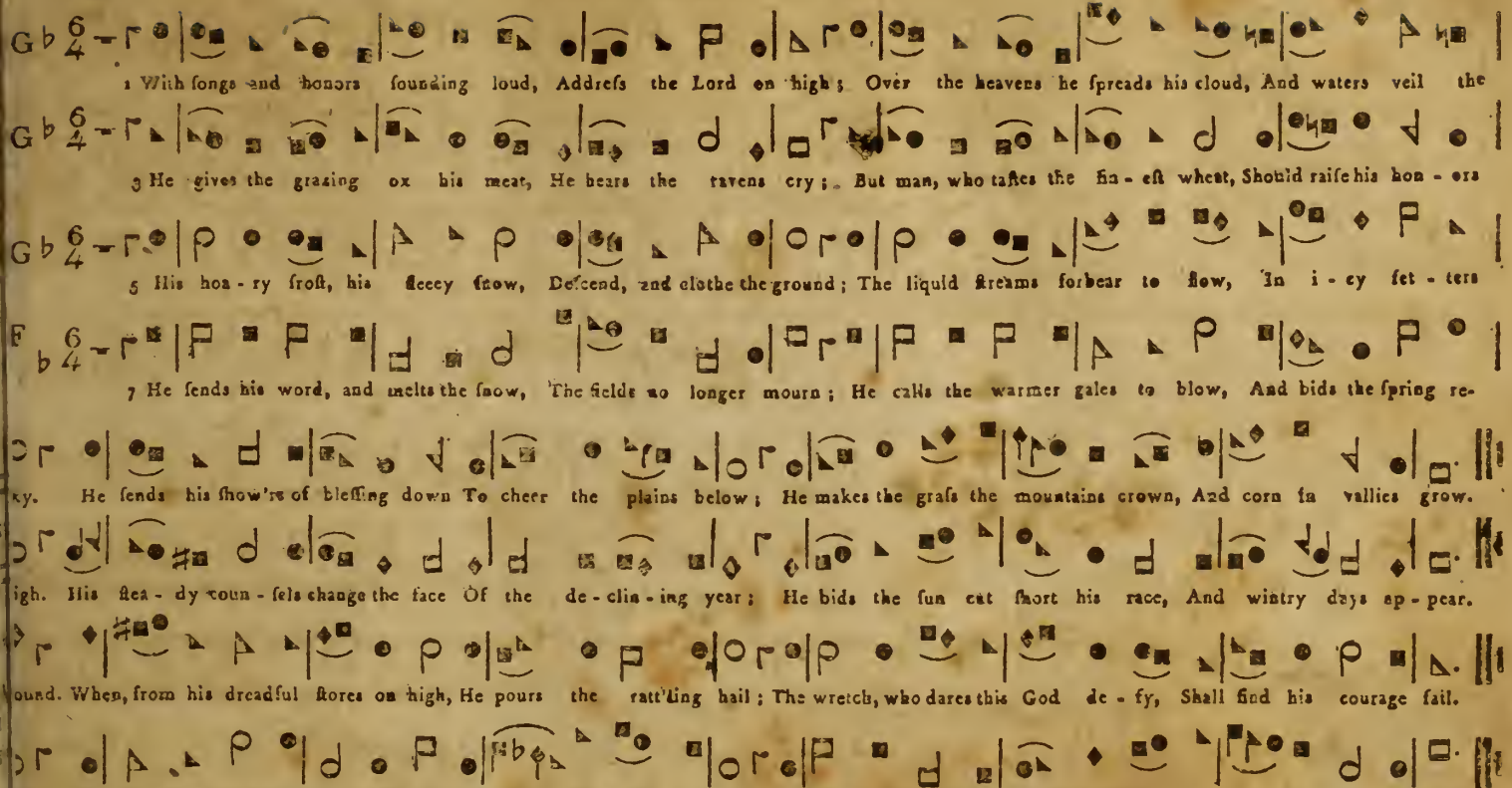

1 My God, my hope, if thou art mine; Why should my soul with sor-row pine, Why should my soul with sorrow pine. On thee alone I
2 Tho' every comfort should depart; And life forsake this drooping heart, And life forsake this drooping heart; One smile from thee, one
3 My God, my life, if thou appear, Not death itself can make me fear, Not death itself can make me fear; Thy presence cheers the
4 Not all its horrors can affright, If thou appear my God my light, If thou appear my God my light; Thy love shall all my
ft my care, O leave me not in dark despair! On thee a-lone I cast my care, On thee alone I cast my care, O leave me not in dark despair!
lissful ray, Can chace the shades of death away. One smile from thee, one blissful ray, One smile from thee, one blissful ray, Can chace the shades of death away.
able gloom, And gilds the horrors of a tomb. Thy presence cheers the sable gloom, Thy presence cheers the sable gloom, And gilds the horrors of a tomb.
rs controul, And glory dawn around my soul. Thy love shall all my fears controul, Thy love shall all my fears controul, And glory dawn around my soul.

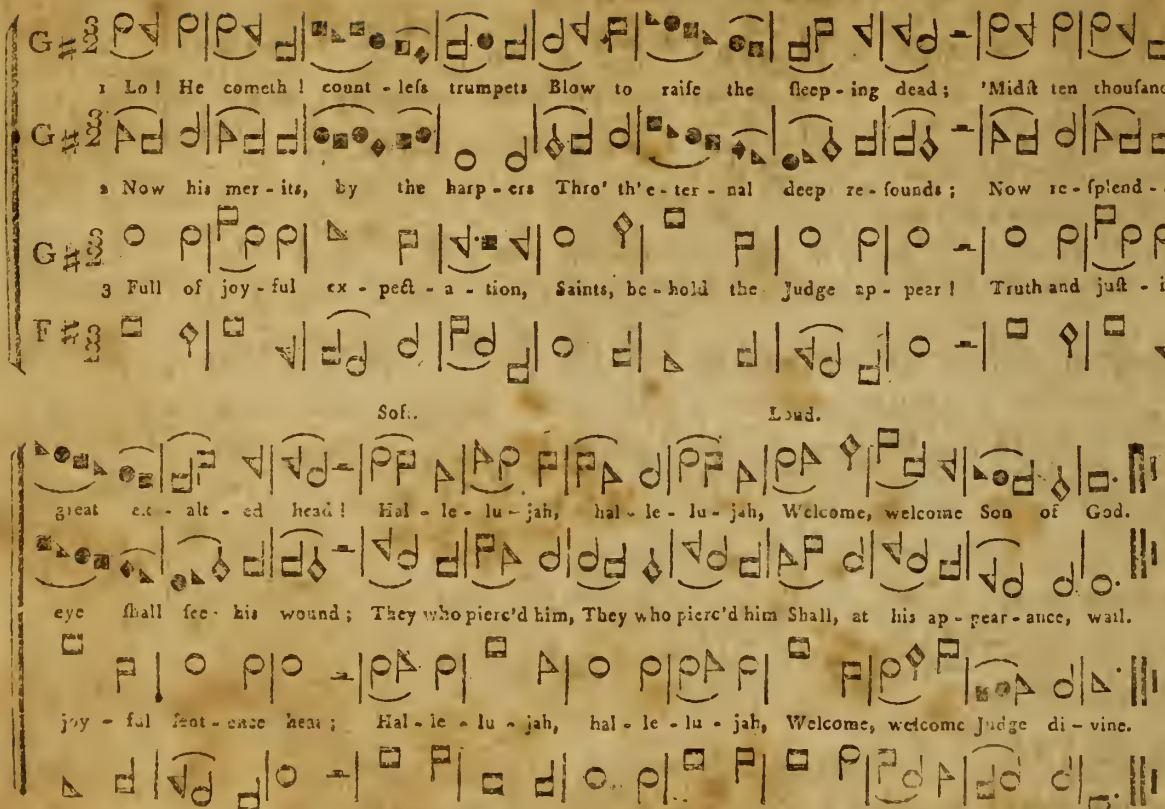
Moderate. Soft. Loud.



Unisons. Soft. Loud.



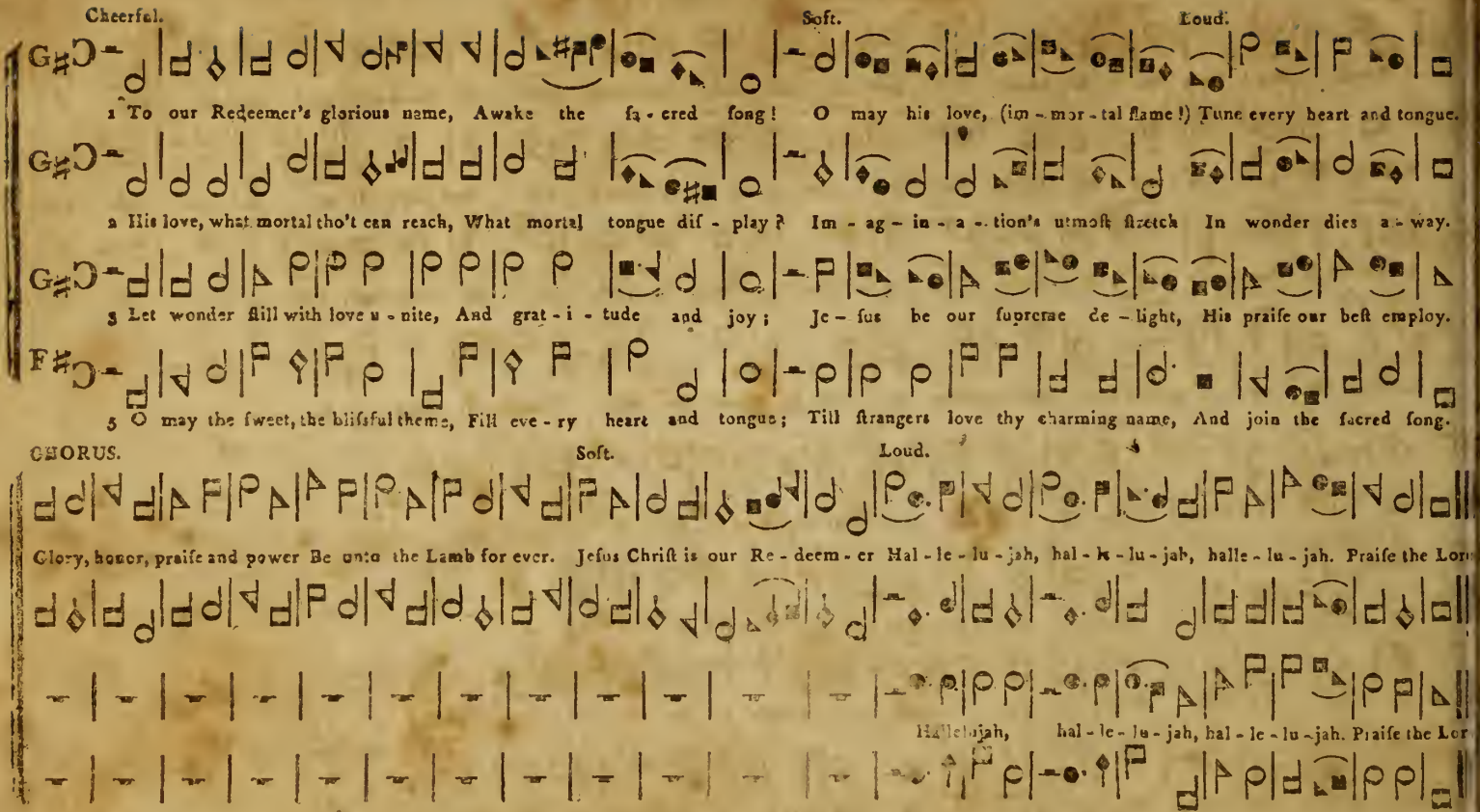

1 With songs and honors sounding loud, Address the Lord on high; Over the heavens he spreads his cloud, And waters veil the
3 He gives the grazing ox his meat, He hears the ravens cry; But man, who tastes the fin-est wheat, Should raise his hon-ors
5 His hoa-ry frost, his fleecy snow, Descend, and clothe the ground; The liquid streams forbear to flow, In i-cy fet-ters
7 He sends his word, and melts the snow, The fields no longer mourn; He calls the warmer gales to blow, And bids the spring re-
ky. He sends his show'rs of blessing down To cheer the plains below; He makes the grass the mountains crown, And corn in vallies grow.
igh. His stea-dy coun-sels change the face Of the de-clin-ing year; He bids the sun cut short his race, And wintry days ap-pear.
ound. When, from his dreadful stores on high, He pours the rattling hail; The wretch, who dares this God de-fy, Shall find his courage fail.
rn. The changing wind, the fly-ing cloud, O-bey his migh-ty word; With songs and honors, sounding loud, Praise ye the sov'reign Lord.

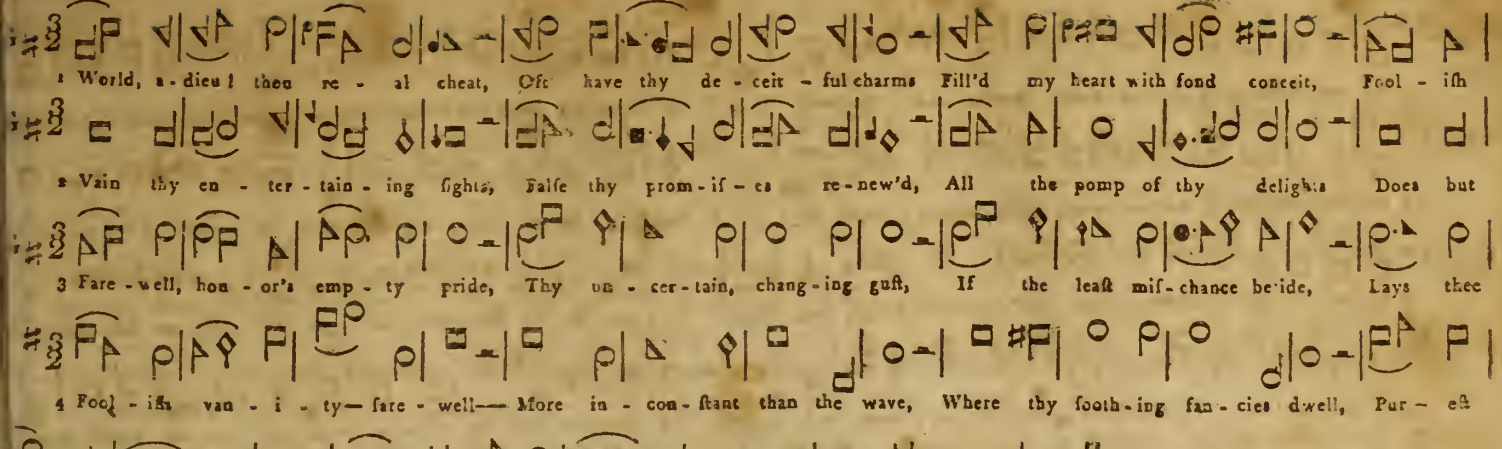


4 "Come, ye blessed of my father,
Enter into life and joy;
Banish all your fears and sorrows,
Endless praise be your employ."
Hallelujah,
Welcome, welcome to the skies.

5 Now, at once, they rise to glory,
Jesus brings them to the King;
These, with all the hosts of heaven,
They eternal anthems sing.
Hallelujah,
Boundless glory to the Lamb.

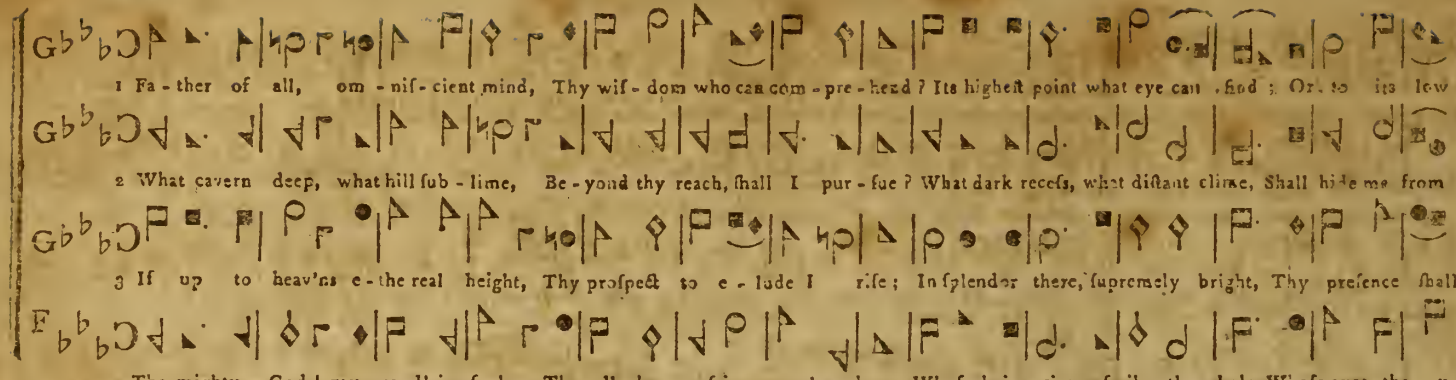
1 Bright fource of ev - er - laſt - ing love! To thee our ſouls we raiſe; And to thy ſovereign boun - ty rear A mon - u - ment of praiſe.
3 When, ſunk in guilt, our ſouls approach'd The borders of deſ - pair; Thy grace thro' Je - ſu's blood proclaim'd A free ſal - va - tion near.
5 To tents of woe, to beds of pain, Our cheerful feet re - pair, And, with the gift thy hand beſtows, Re - lieve the mourners there.
Thy mer - cy gilds the paths of life With eve - ry cheer - ing ray; Kindly reſtrains the riſ - ing tear, Or wipes that tear a - way.
What ſhall we ren - der, bounteous Lord, For all the grace we ſee! Alas! the good - neſs worms can yield Ex - tend - eth not to thee.
The widow's heart ſhall ſing for joy, The or - phan ſhall be glad; And hung'ring ſouls we'll glad - ly point To Chriſt the liv - ing bread.
7 Thus paſſing thro' the vale of tears, Our ſo - cial light ſhall ſhine; And others learn to glo - ri - fy Our Father's name di - vine


Cheerful.
Soft.
Loud.
1 To our Redeemer's glorious name, Awake the ſa - cred ſong! O may his love, (im - mor - tal flame!) Tune every heart and tongue.
2 His love, what mortal tho't can reach, What mortal tongue diſ - play? Im - ag - in - a - tion's utmoſt ſtretch In wonder dies a - way.
3 Let wonder ſtill with love u - nite, And grat - i - tude and joy; Je - ſus be our ſupreme de - light, His praiſe our beſt employ.
5 O may the ſweet, the bliſsful theme, Fill eve - ry heart and tongue; Till ſtrangers love thy charming name, And join the ſacred ſong.
CHORUS.
Soft.
Loud.
Glory, honor, praiſe and power Be unto the Lamb for ever. Jeſus Chriſt is our Re - deem - er Hal - le - lu - jah, hal - le - lu - jah, halle - lu - jah. Praiſe the Lor
Halleluiah, hal - le - lu - jah, hal - le - lu - jah. Praiſe the Lor

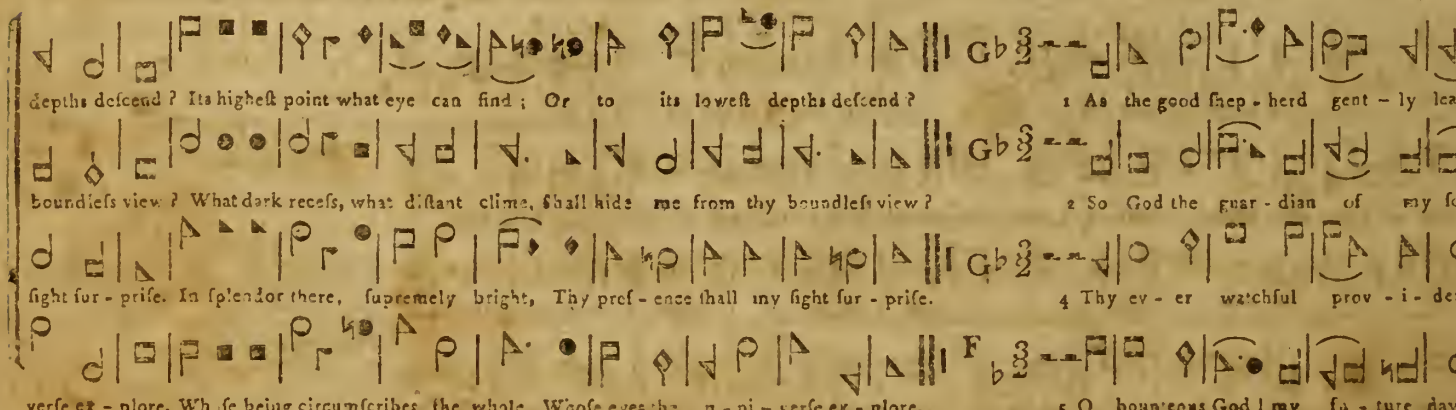


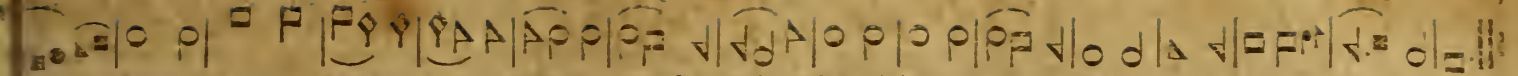
5. Let not, Lord! my waud'ring mind
Follow after fleeting toys,
Since, in thee alone, I find
Solid and substantial joys.
Joys that never overpass,
Through eternity shall last.

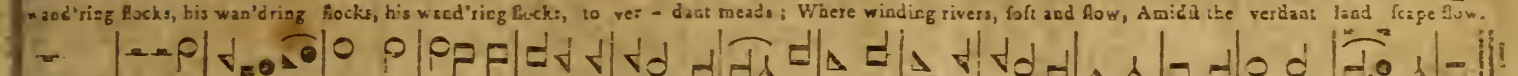
6. Lord! how happy is the heart,
After thee while it aspires!
True and faithful as thou art,
Thou shalt answer its desires.
It shall see the glorious scene
Of thine everlasting reign.

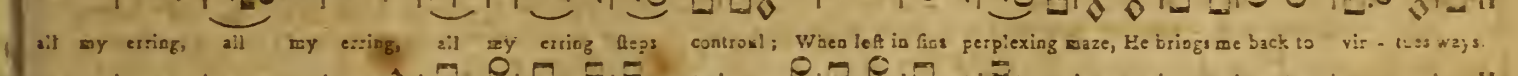


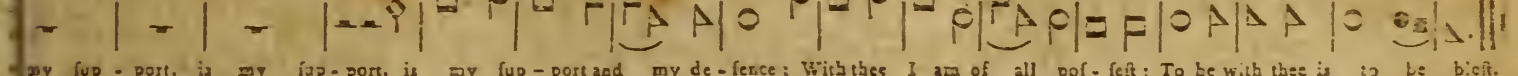
Moderate. CUBA. No. 127.



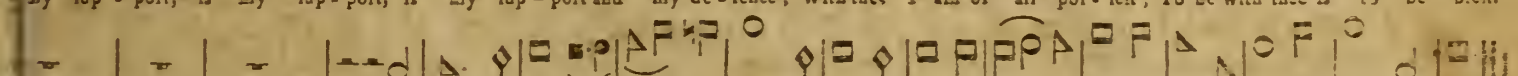


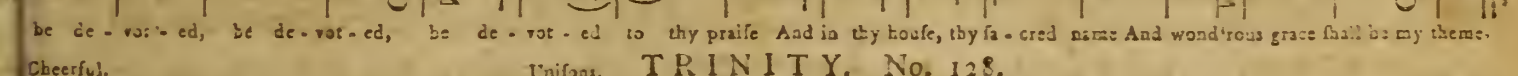


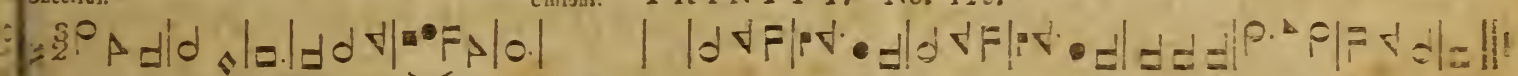


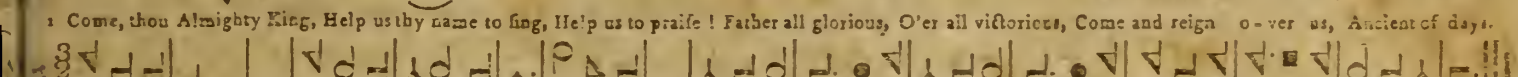


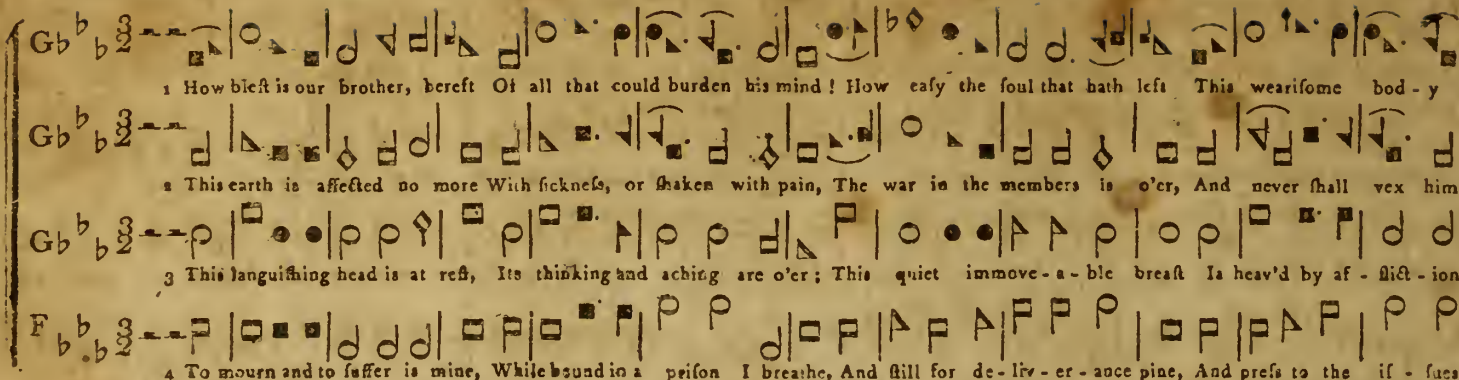
Cheerful. Unisons. **TRINITY. No. 128.**

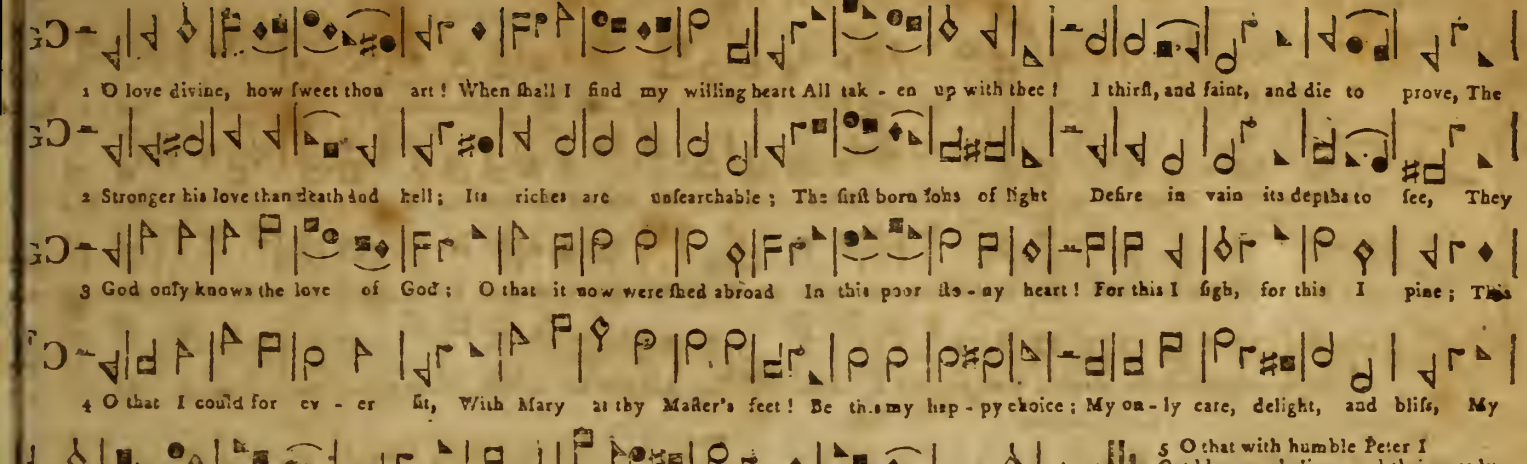








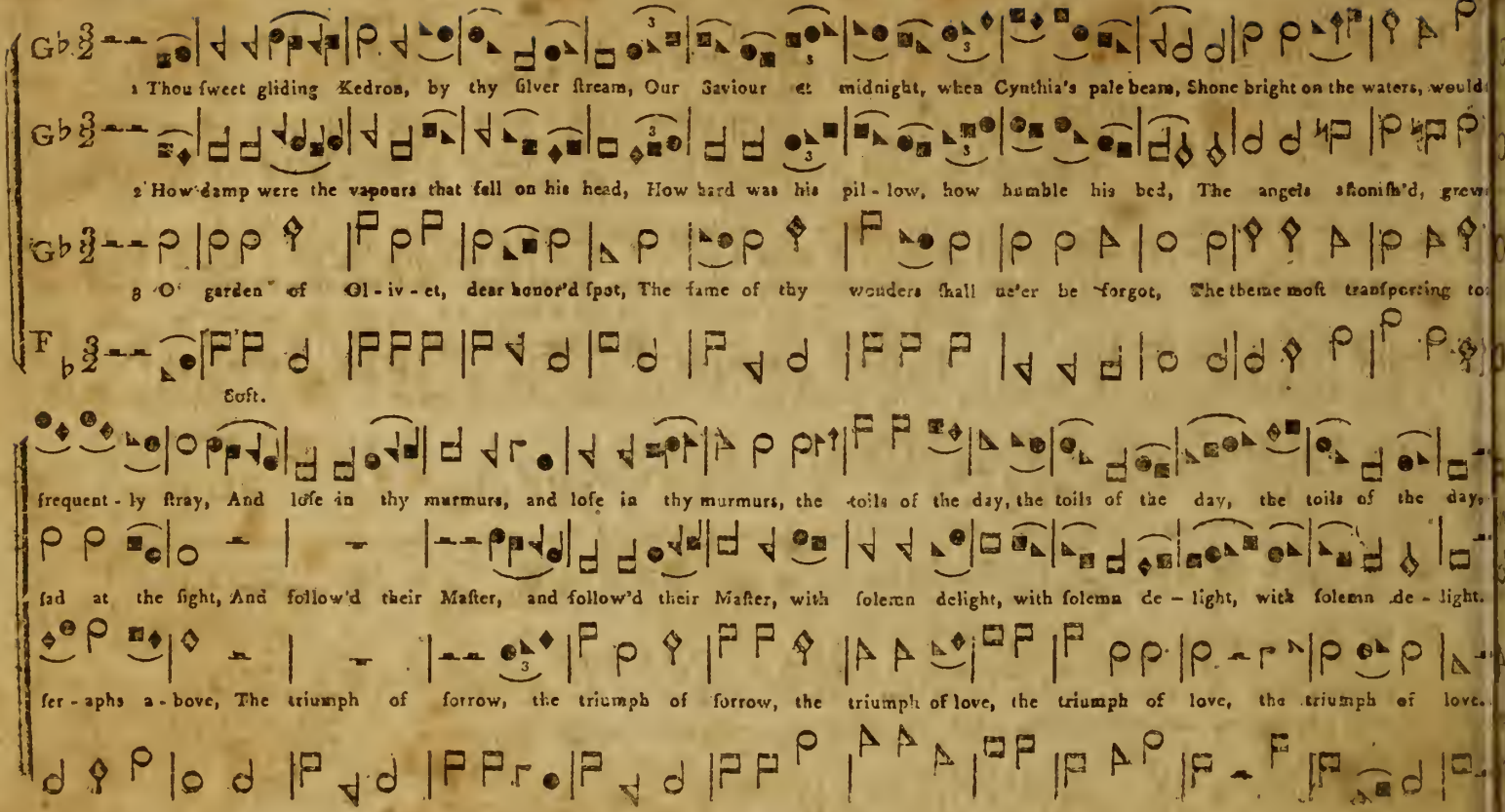

1 How blest is our brother, bereft Of all that could burden his mind! How easy the soul that hath left This wearisome bod-y be-
2 This earth is affected no more With sickness, or shaken with pain, The war in the members is o'er, And never shall vex him a-
3 This languishing head is at rest, Its thinking and aching are o'er; This quiet immove-a-ble breast Is heav'd by af-flict-ion no
4 To mourn and to suffer is mine, While bound in a prison I breathe, And still for de-liv-er-ance pine, And press to the is-sues of
Loud. Unisons. Soft.
hind. Of e-vil in-cap-a-ble thou, Whose relicks with envy I see! No longer in mis-e-ry now, No longer a sin-ner like me.
gain. No anger henceforward, or shame, Shall redden this innocent clay, Ex-tinct is the an-i-mal flame, And passion hath vanish'd a-way.
more. This heart is no longer the seat Of trouble, and torturing pain; It ceas-es to flutter and beat, It nev-er shall flut-ter a-gain.
death. Who now with my tears I be-dew, O might I this moment become, My spir-it ere-at-ed a-new, My flesh be consign'd to the tomb

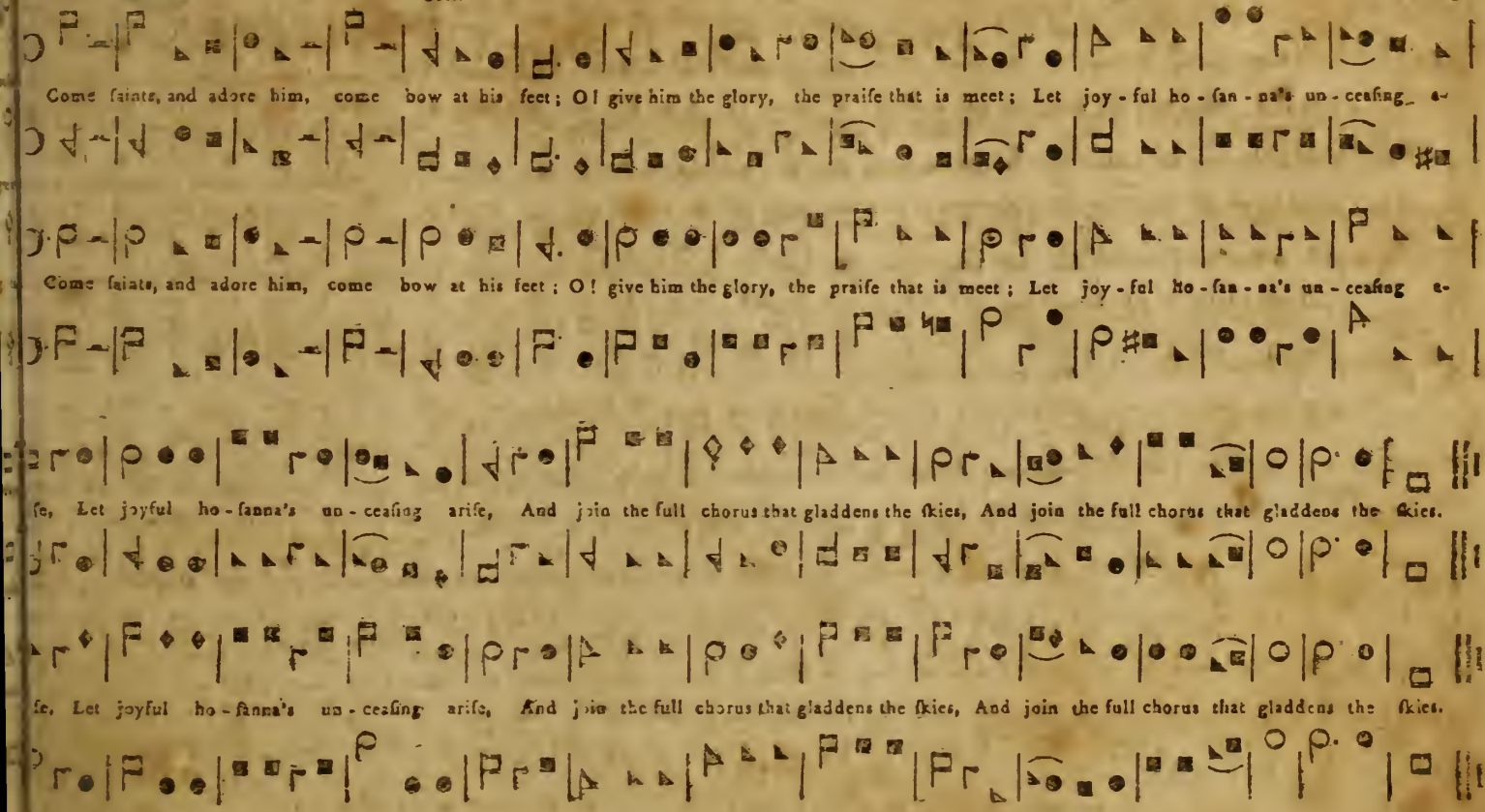


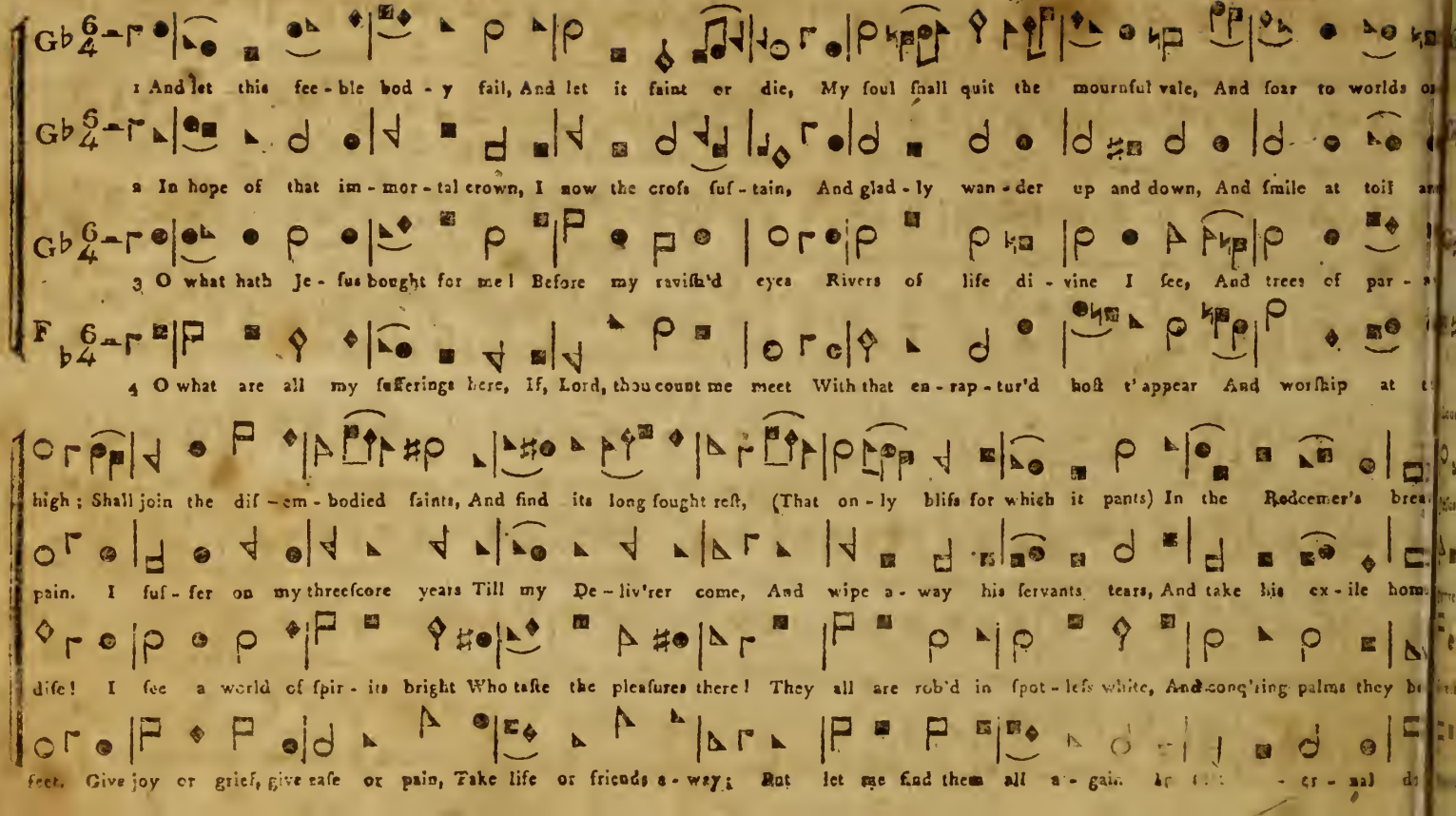
5 O that with humble Peter I
Could weep, believe, and thrice reply,
My faithfulness to prove;
"Thou know'st (for all to thee is known)
Thou know'st, O Lord, and thou alone,
Thou know'st that thee I love."

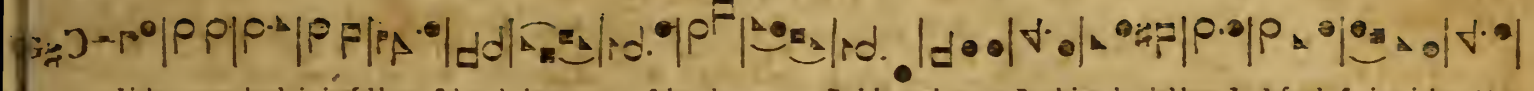
6 O that I could, with favor'd John,
Recline my weary head upon
The dear Redeemer's breast!
From care, and sin, and sorrow free,
Give me, O Lord, to find in thee
My everlasting rest.

7 Thy only love do I require,
Nothing on earth beneath desire,
Nothing in heav'n above;
Let earth, and heav'n, and all things go,
Give me thy only love to know,
Give me thy only love.

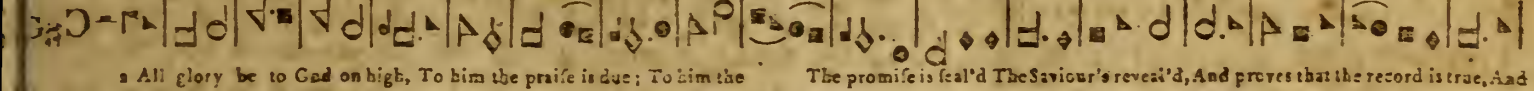

1 Thou fweet gliding Kedron, by thy Silver ſtream, Our Saviour at midnight, when Cynthia's pale beams, Shone bright on the waters, would
2 How damp were the vapours that fell on his head, How hard was his pil - low, how humble his bed, The angels aſtoniſh'd, grew
3 O garden of Gl - iv - et, dear honor'd ſpot, The fame of thy wonders ſhall ne'er be forgot, The theme moſt tranſporting to
Soft.
frequent - ly ſtray, And love in thy murmurs, and love in thy murmurs, the toils of the day, the toils of the day, the toils of the day,
ſad at the ſight, And follow'd their Maſter, and follow'd their Maſter, with ſolemn delight, with ſolemn de - light, with ſolemn de - light.
ſer - aphs a - bove, The triumph of ſorrow, the triumph of ſorrow, the triumph of love, the triumph of love, the triumph of love.


Come saints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joy-ful ho-san-na's un-ceasing a-
Come saints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joy-ful ho-san-na's un-ceasing a-
se, Let joyful ho-sanna's un-ceasing arise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.
se, Let joyful ho-sanna's un-ceasing arise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.

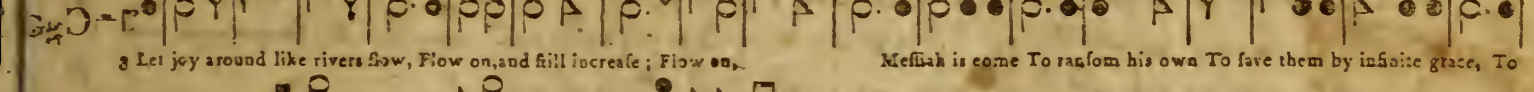

1 And let this fee - ble bod - y fail, And let it faint or die, My soul shall quit the mournful vale, And soar to worlds on
2 In hope of that im - mor - tal crown, I now the cross sus - tain, And glad - ly wan - der up and down, And smile at toil an
3 O what hath Je - sus bought for me! Before my ravish'd eyes Rivers of life di - vine I see, And trees of par -
4 O what are all my sufferings here, If, Lord, thou count me meet With that en - rap - tur'd host t' appear And worship at t
high; Shall join the dis - em - bodied saints, And find its long fought rest, (That on - ly bliss for which it pants) In the Redeemer's brea
pain. I suf - fer on my threescore years Till my De - liv'rer come, And wipe a - way his servants tears, And take his ex - ile hom
dise! I see a world of spir - its bright Who taste the pleasures there! They all are rob'd in spot - less white, And conq'ring palms they be
feet. Give joy or grief, give ease or pain, Take life or friends a - way; But let me find them all a - gain In



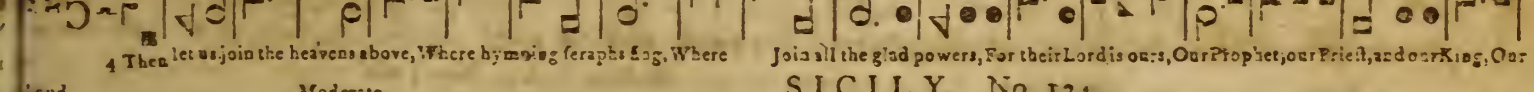
1 Light up your heads in joyful hope, Salute the happy morn; Salute the Each heavenly power Proclaims the glad hour, Lo, Jesus the Saviour is born! Lo,



2 All glory be to God on high, To him the praise is due; To him the The promise is seal'd The Saviour's reveal'd, And proves that the record is true, And



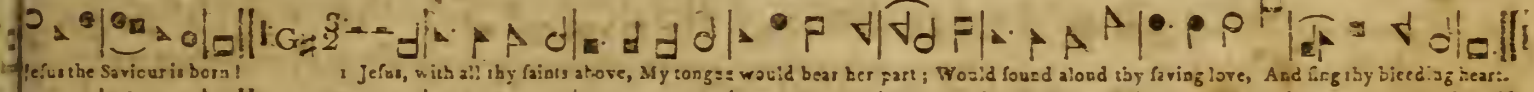
3 Let joy around like rivers flow, Flow on, and still increase; Flow on, Messiah is come To ransom his own To save them by infinite grace, To



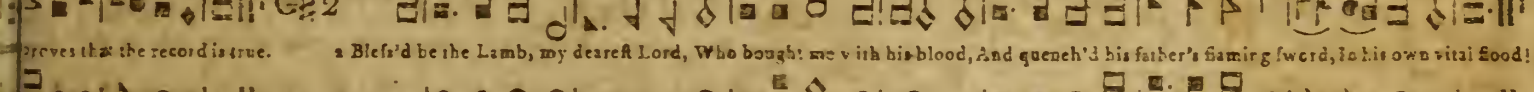
4 Then let us join the heavens above, Where hymning seraphs sing, Where Join all the glad powers, For their Lord is ours, Our Prophet, our Priest, and our King, Our

Loud. Moderate.

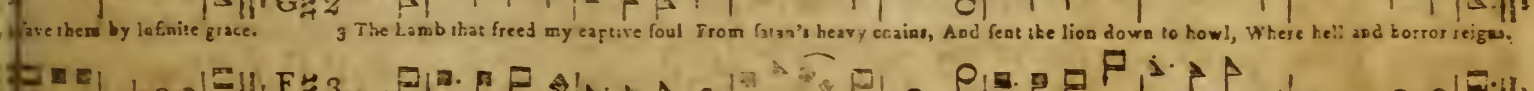
SICILY. No. 134.



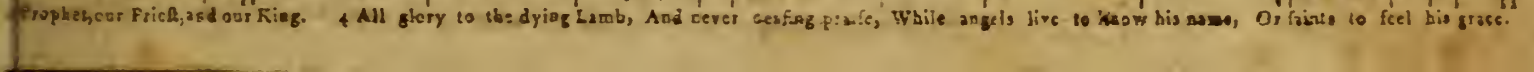
Jesus the Saviour is born! 1 Jesus, with all thy saints above, My tongue would bear her part; Would sound aloud thy saving love, And sing thy bleeding heart.



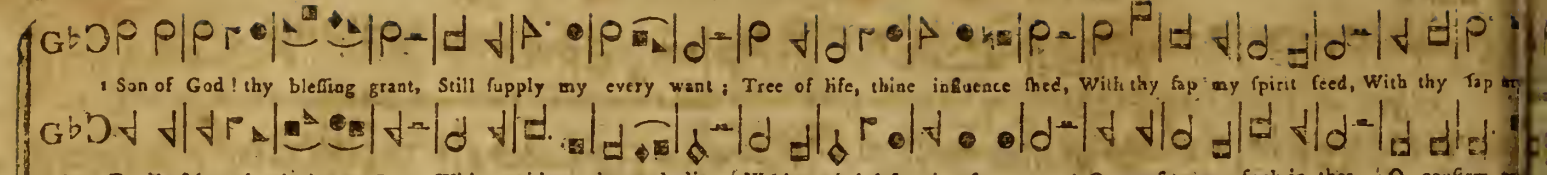
proves that the record is true. 2 Bless'd be the Lamb, my dearest Lord, Who bought me with his blood, And quench'd his father's flaming sword, In his own vital flood!



save them by infinite grace. 3 The Lamb that freed my captive soul From satan's heavy chains, And sent the lion down to howl, Where hell and horror reigns.

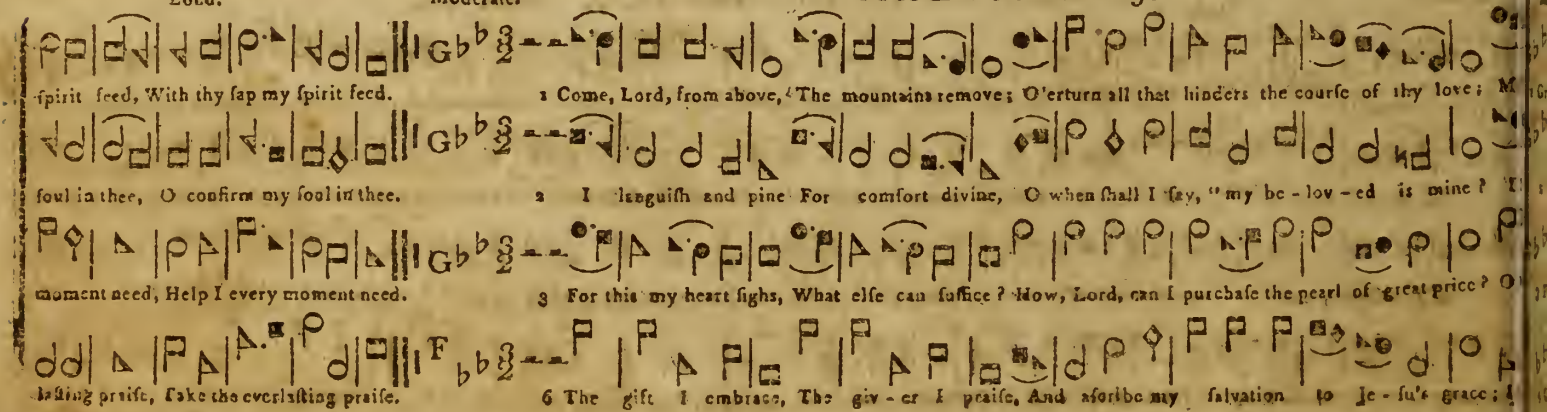


Prophet, our Priest, and our King. 4 All glory to the dying Lamb, And never ceasing praise, While angels live to know his name, Or saints to feel his grace.

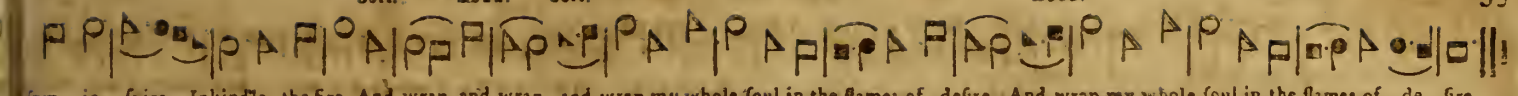


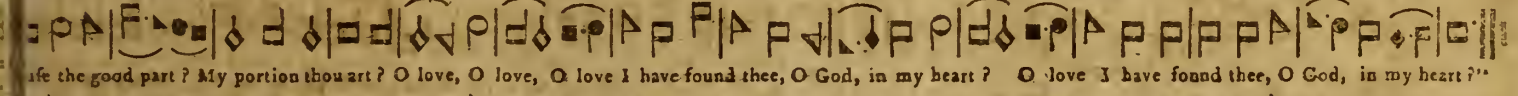
Loud. Moderate.

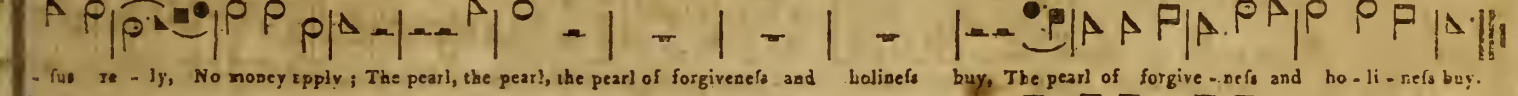
MALTA. No. 136.

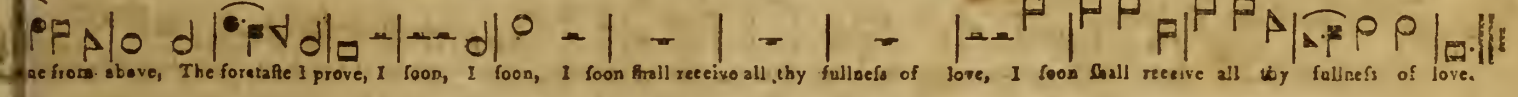


Soft. Loud. Soft. Loud.

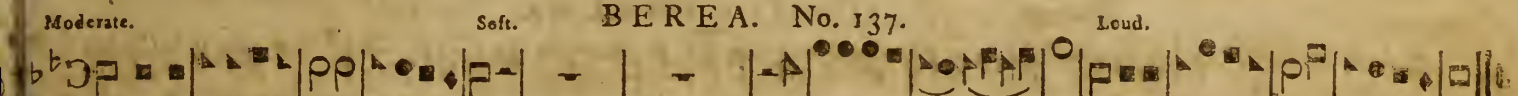


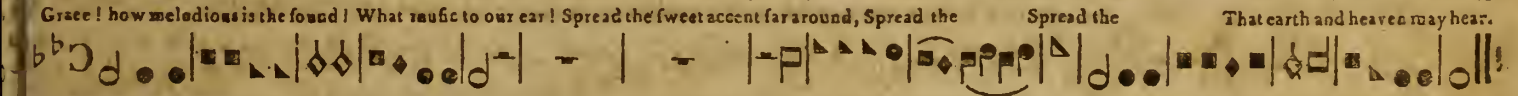


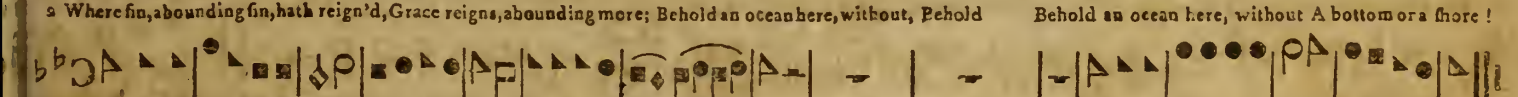


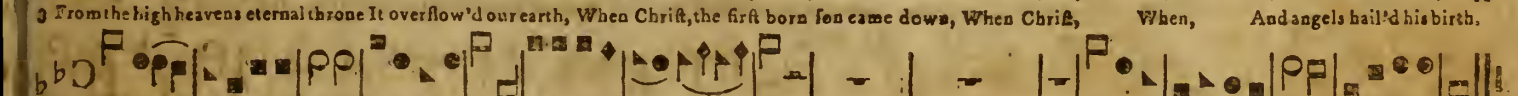


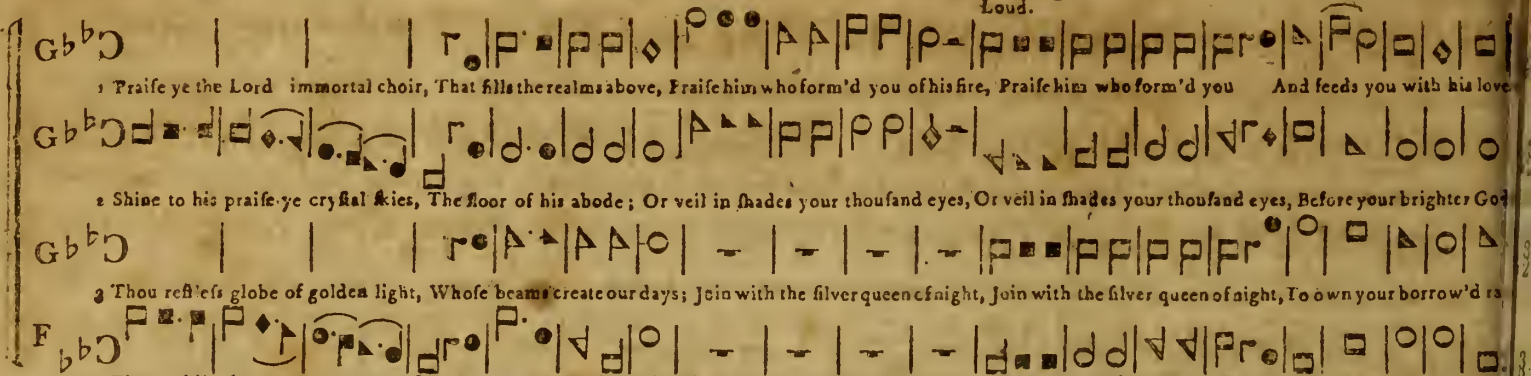
Moderate. Soft. BEREA. No. 137. Loud.



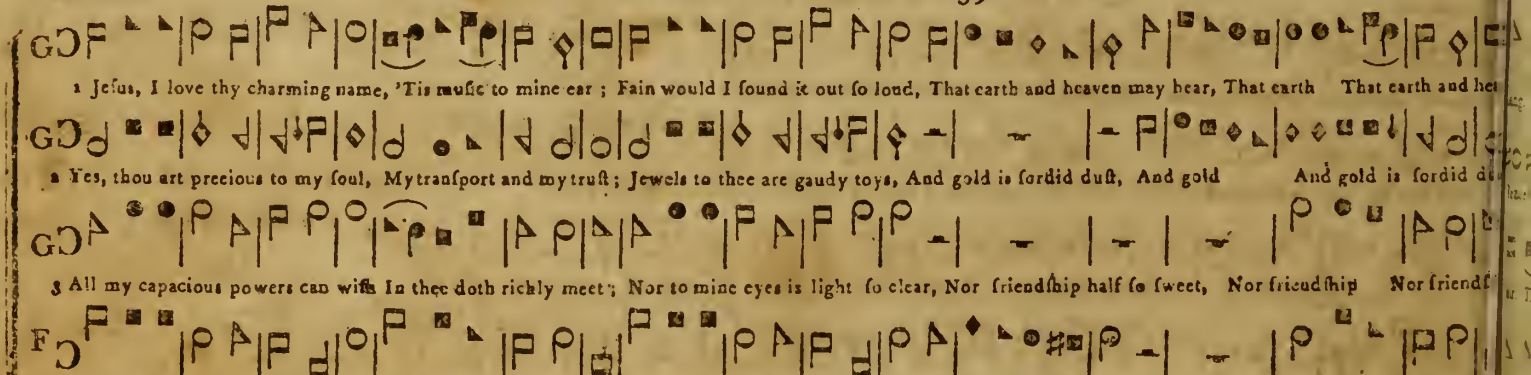


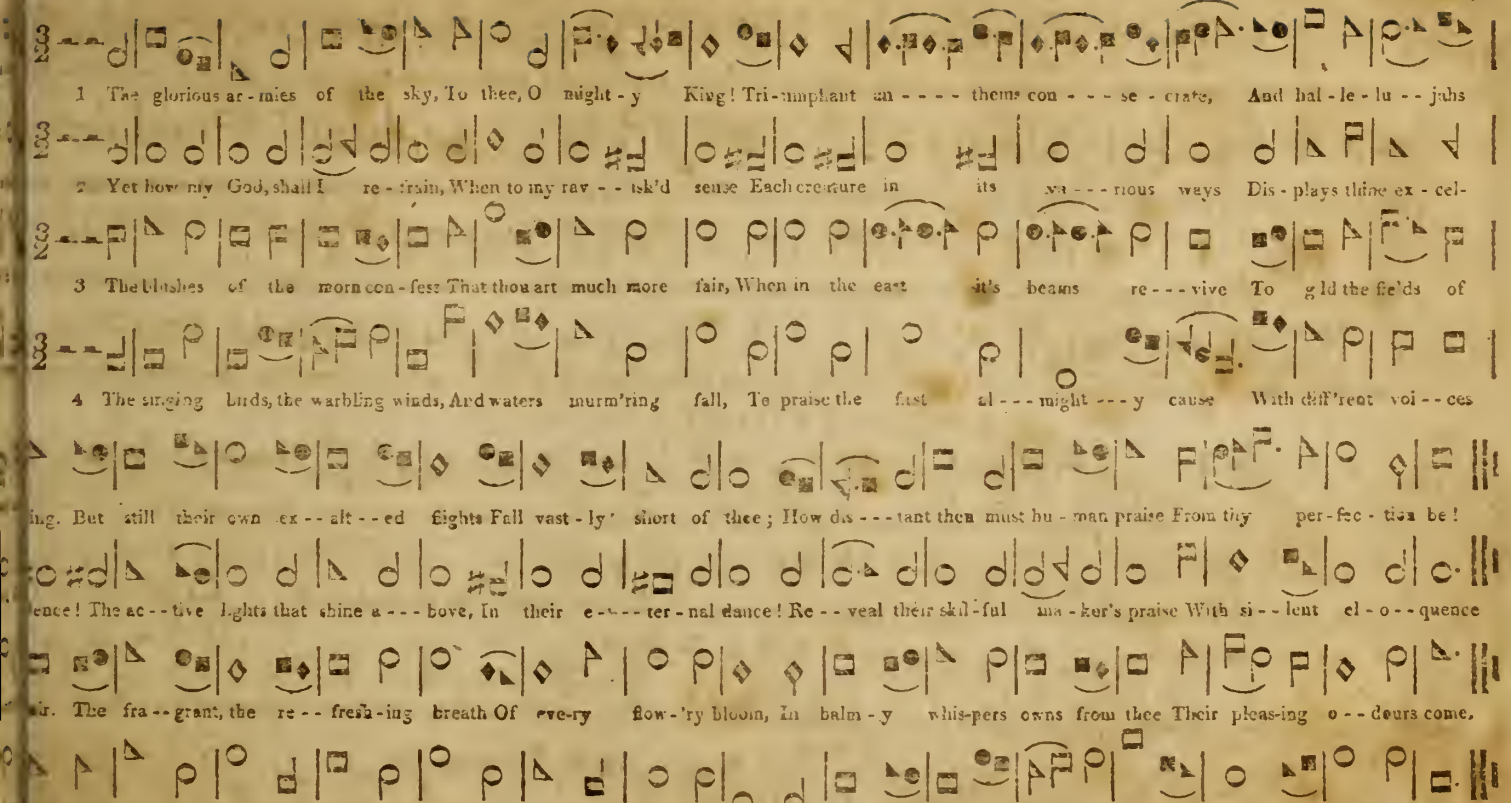






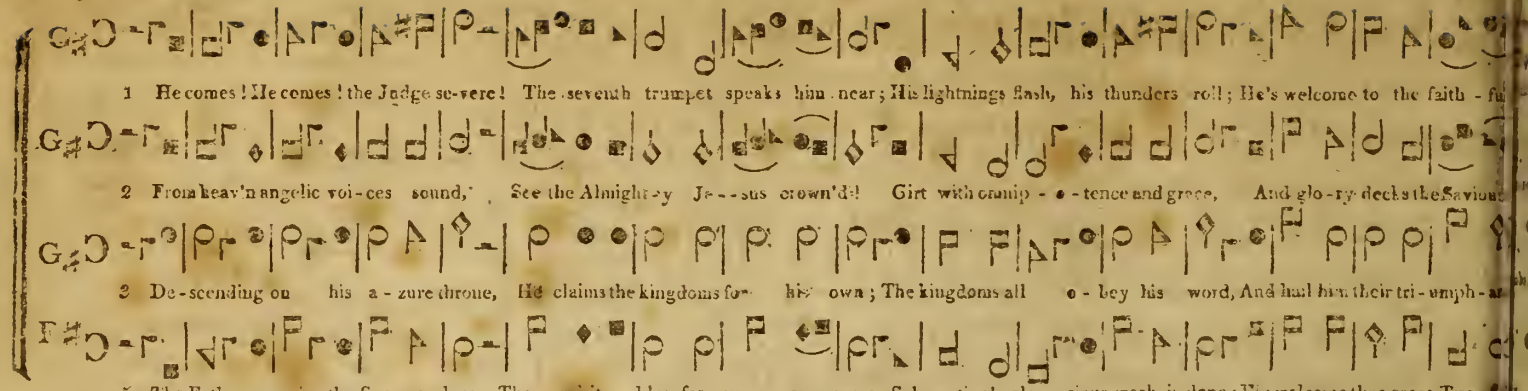
Moderate. CAMBRIDGE. No. 139.




1 The glorious ar-mies of the sky, To thee, O mighty King! Triumphant anthems consecrate, And hallelujahs
2 Yet how my God, shall I restrain, When to my rav-ish'd sense Each creature in its various ways Displays thine excel-
3 The blushes of the morn confess That thou art much more fair, When in the east it's beams revive To gild the fields of
4 The singing birds, the warbling winds, And waters murm'ring fall, To praise the fast almighty cause With diff'rent voices
ing. But still their own exalted flights Fall vastly short of thee; How distant then must human praise From thy perfections be!
lence! The active lights that shine above, In their eternal dance! Reveal their skilful maker's praise With silent eloquence
air. The fragrant, the refreshing breath Of every flow'ry bloom, In balmy whispers owns from thee Their pleasing odours come.
All. Thy num'rous works exalt thee thus, And shall I silent be? No, rather let me cease to breathe Than cease from praising thee!

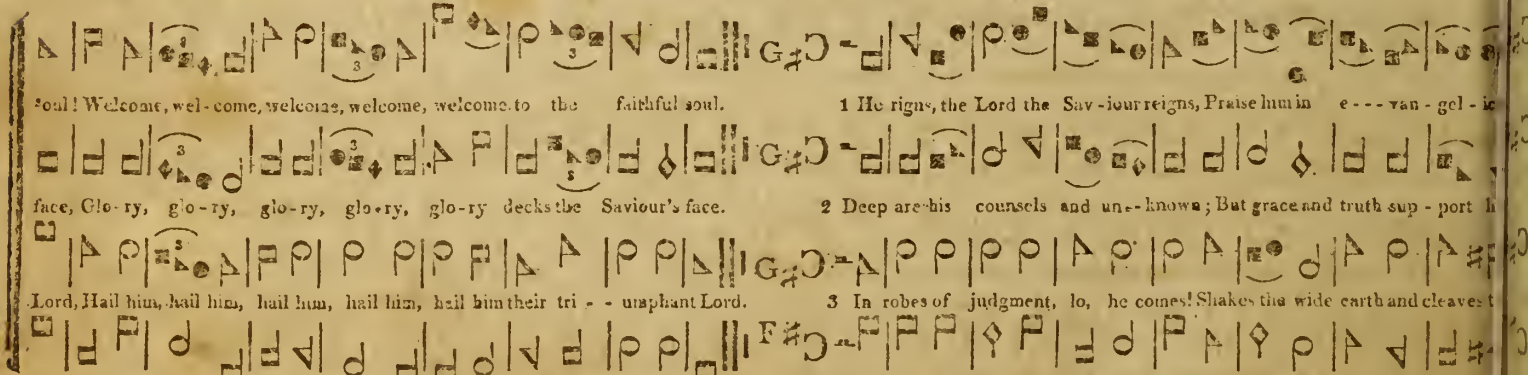
Moderate.

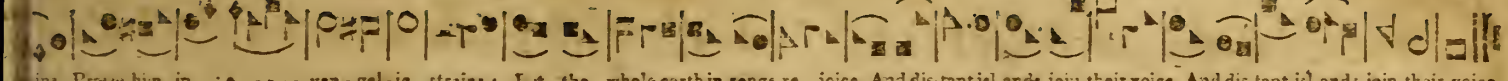
TRUMPET. No. 141.

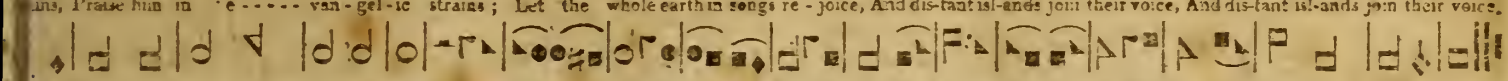


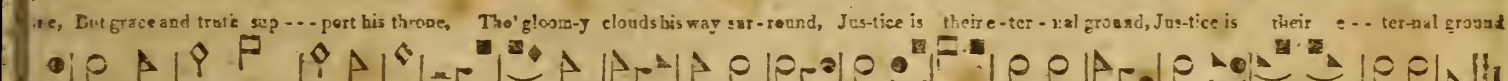
Moderate.

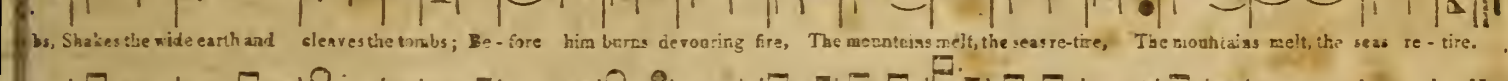
GATH. No. 142.





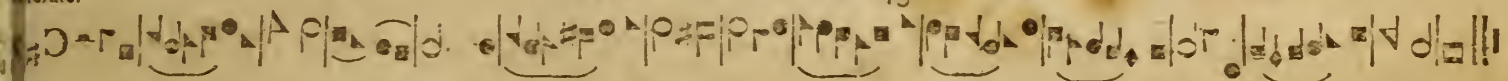


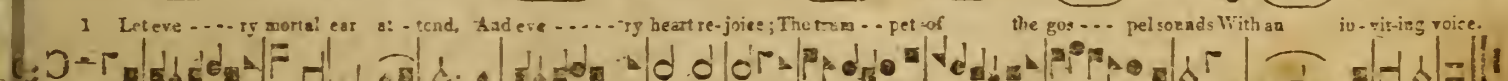


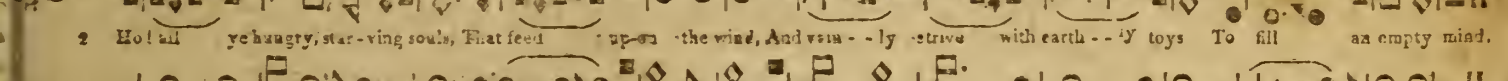


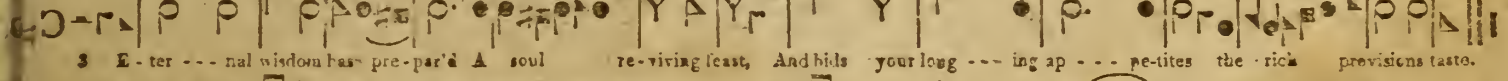
iterate.

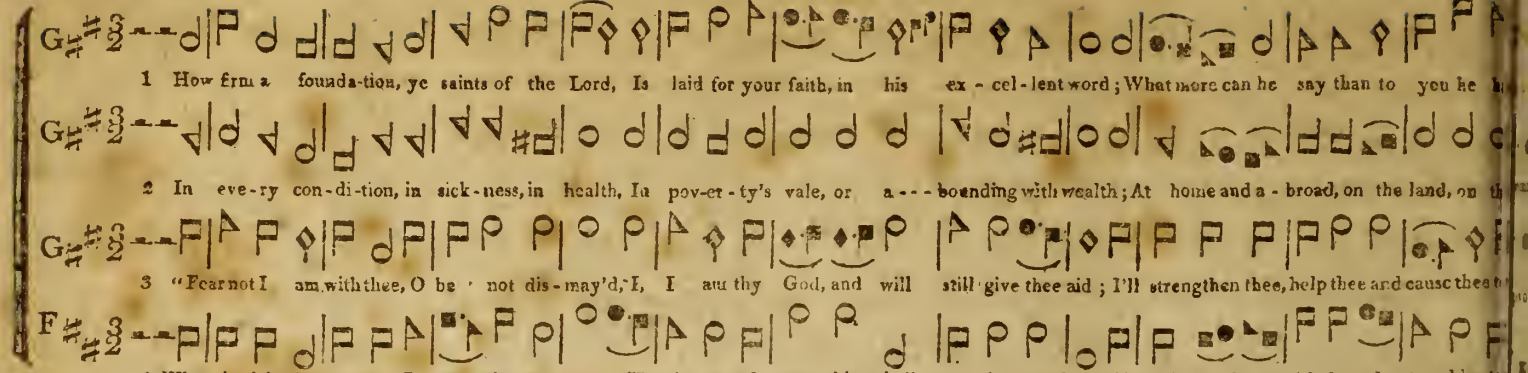
STAFFORD. No. 143.



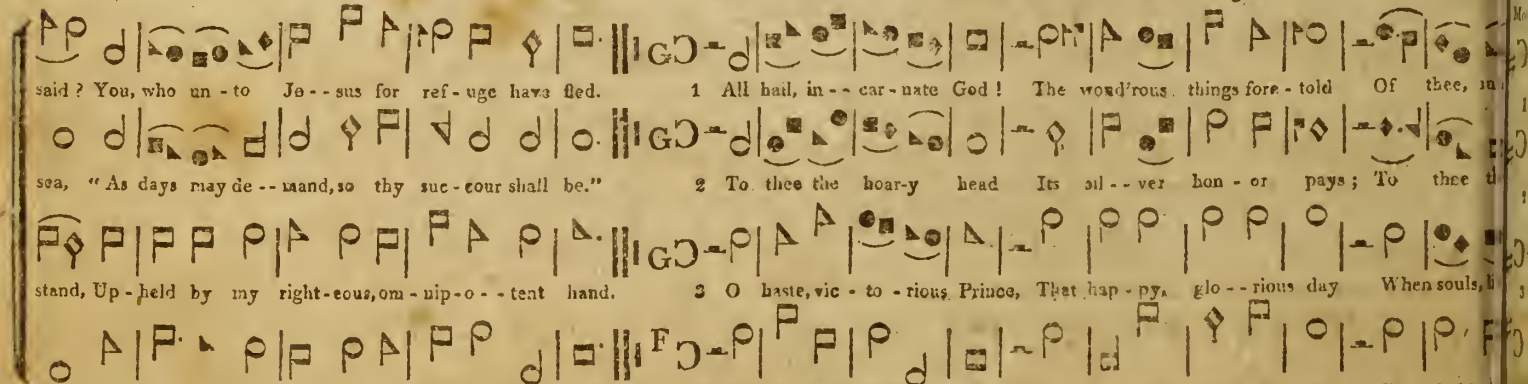




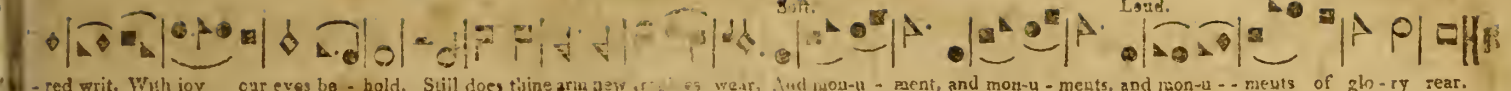




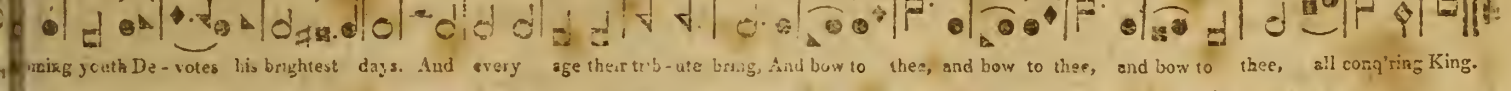
Cheerful. MARSEILLES. No. 145.



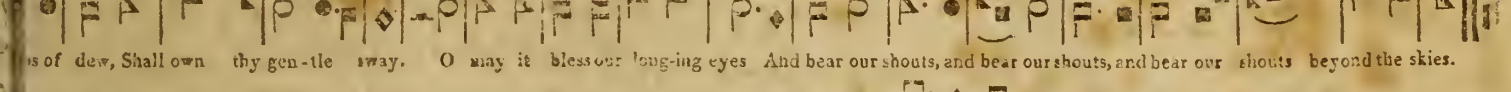
Soft. Loud.



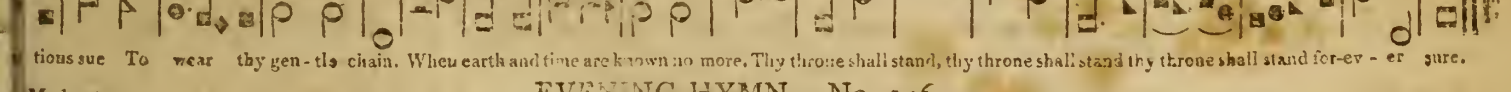
- red writ, With joy our eyes be - hold. Still does thine arm new tro-phies wear, And mon-u - ment, and mon-u - ments, and mon-u - - ments of glo - ry rear.



ming youth De - votes his brightest days. And every age their tri-bute bring, And bow to thee, and bow to thee, and bow to thee, all conq'ring King.



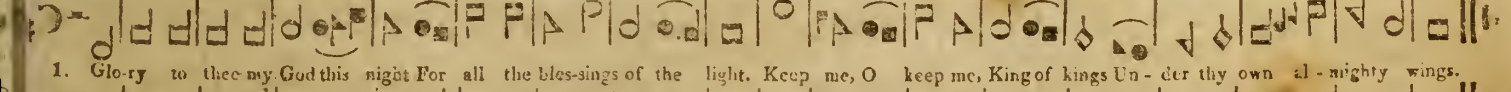
s of dew, Shall own thy gen - tle sway. O may it bless our long-ing eyes And bear our shouts, and bear our shouts, and bear our shouts beyond the skies.



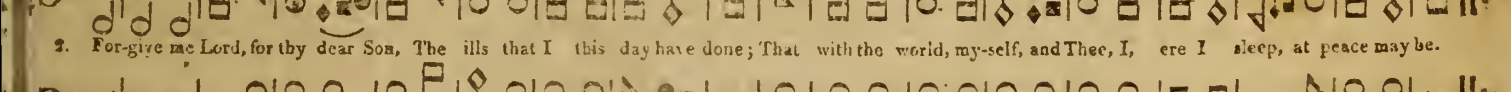
tious sue To wear thy gen - tle chain. When earth and time are known no more, Thy throne shall stand, thy throne shall stand thy throne shall stand for-ev - er sure.

Moderate.

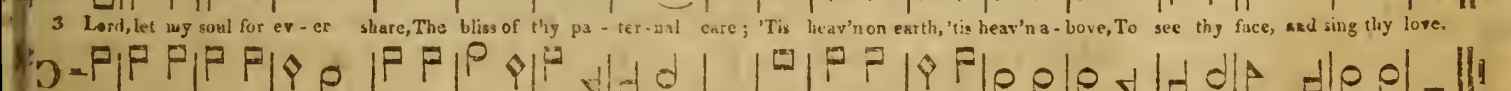
EVENING HYMN. No. 146.



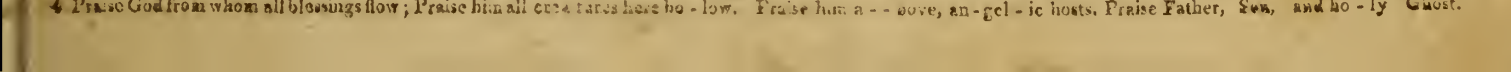
1. Glo-ry to thee my God this night For all the bles-sings of the light. Keep me, O keep me, King of kings Un - der thy own al - mighty wings.



2. For-give me Lord, for thy dear Son, The ills that I this day have done; That with the world, my-self, and Thee, I, ere I sleep, at peace may be.



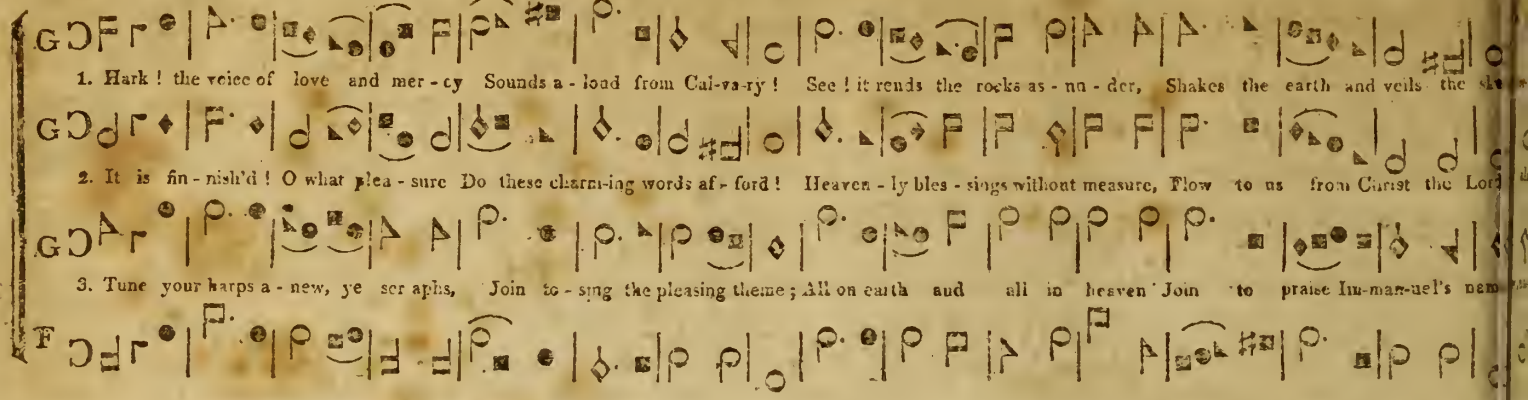
3 Lord, let my soul for ev - er share, The bliss of thy pa - ter-nal care; 'Tis heav'n on earth, 'tis heav'n a - bove, To see thy face, and sing thy love.



4 Praise God from whom all blessings flow; Praise him all crea - tures here be - low. Praise him a - - bove, an - gel - ic hosts. Praise Father, Son, and ho - ly Ghost.

Moderate.

CALVARY. No. 147.



Slow and Soft.

"It is fin - ish'd! It is fin - - ish'd!" Hear the dy - ing Saviour cry.

"It is fin - ish'd! It is fin - - ish'd!" Saints, the dying words record.

Hal - le - lu - jah! Hal - le - lu - jah! Glo - ry to the bleeding Lamb.

Moderate and loud.

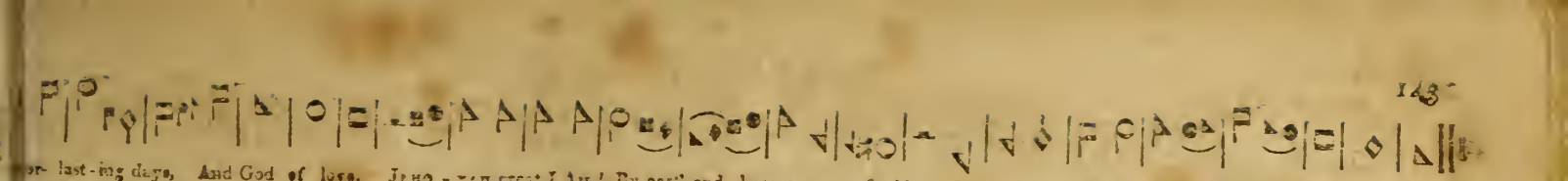
1 The God of Abr'ham praise, Who reigns enthron'd a - bove An - cient

5. Before the Saviour's face The ransom'd na - tions bow O'whelm'd

6. The whole tri-umphant host Give thanks to God on high; Hail Fath

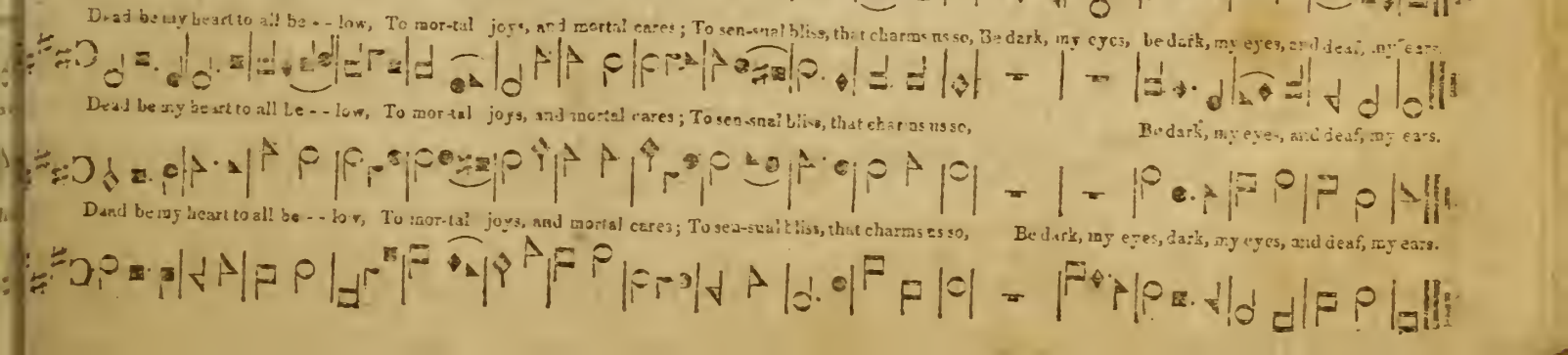
Moderate.

LEONI. No. 148.



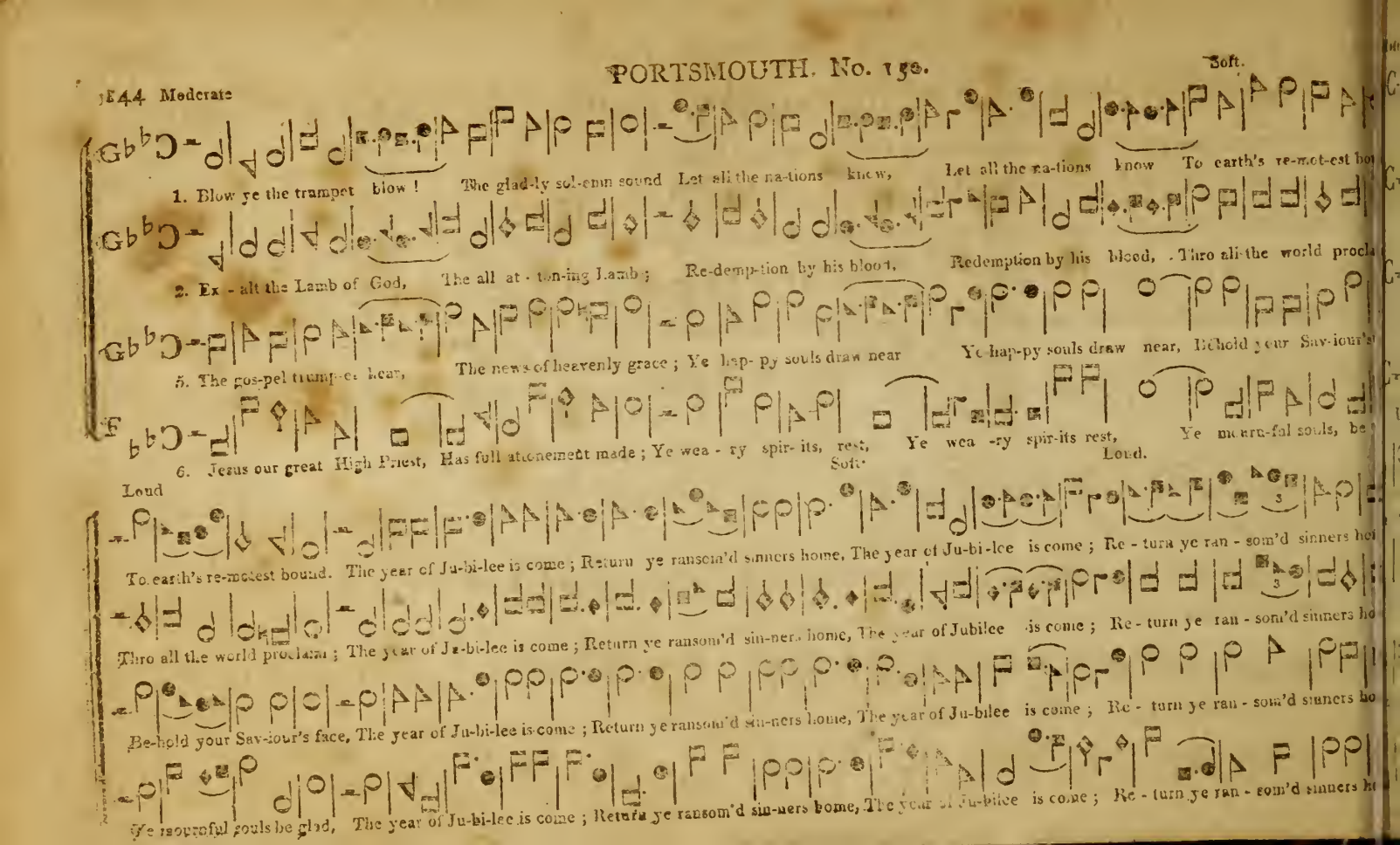
Moderate.

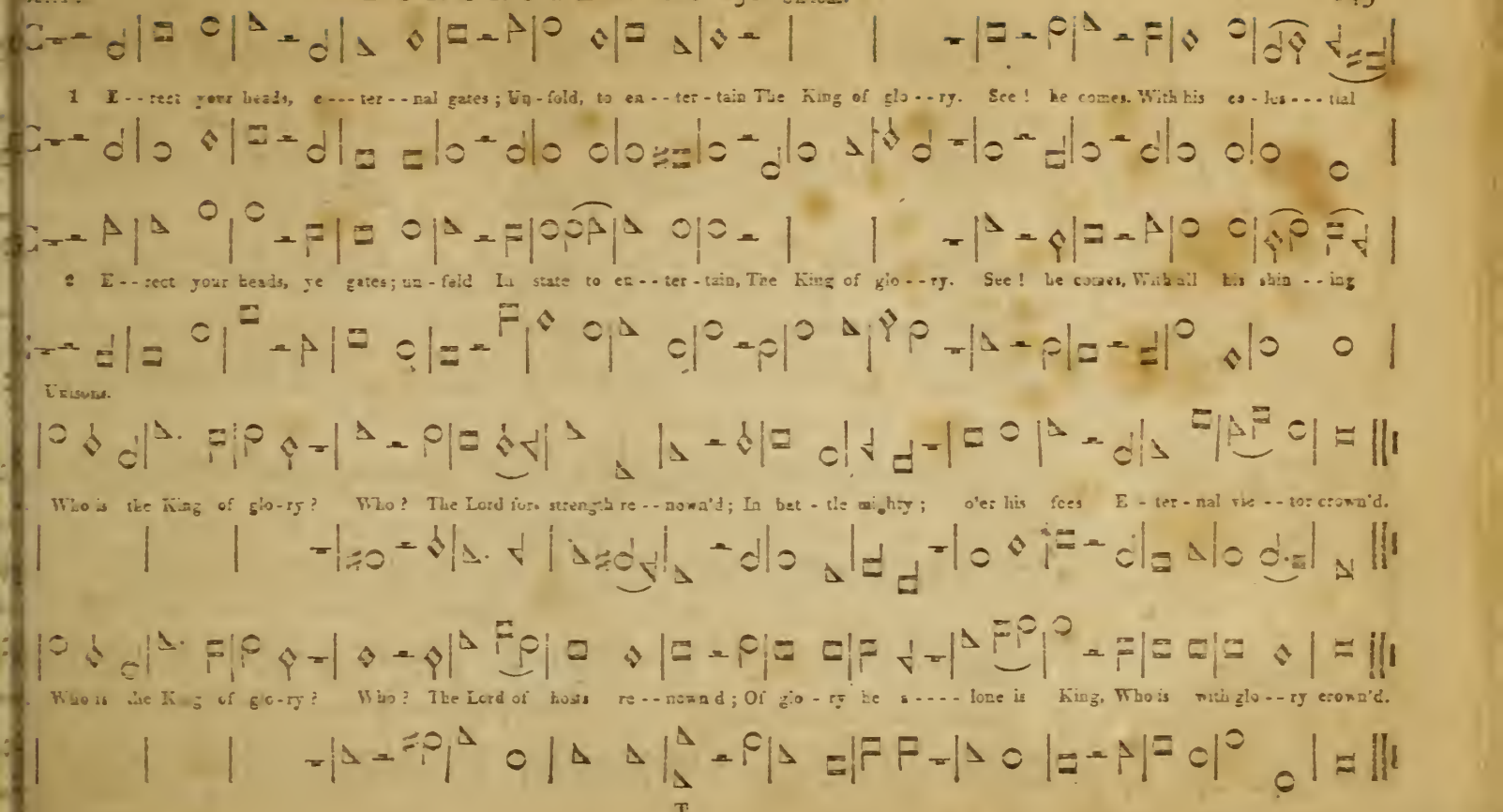
HADLEY. No. 149.

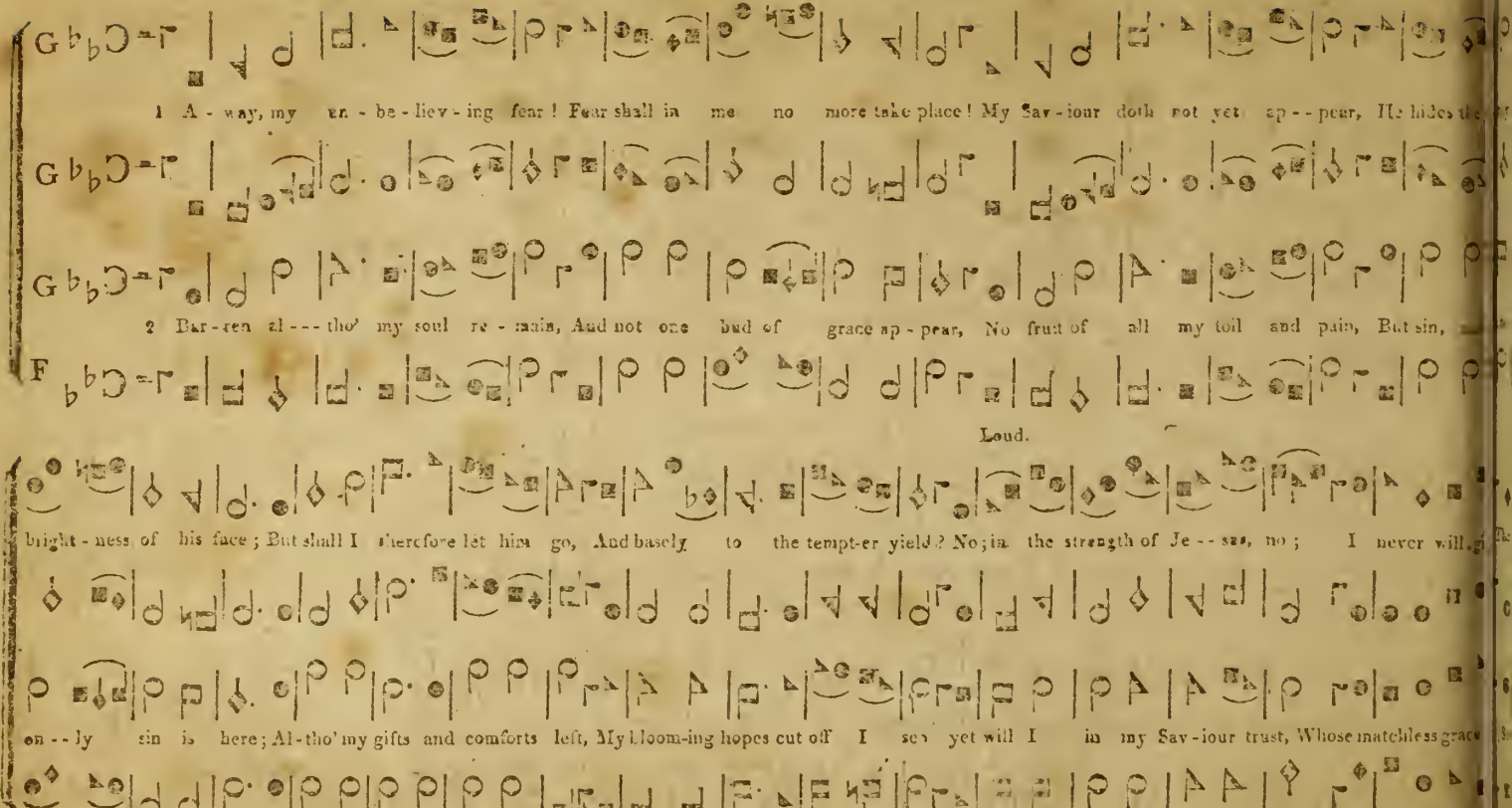


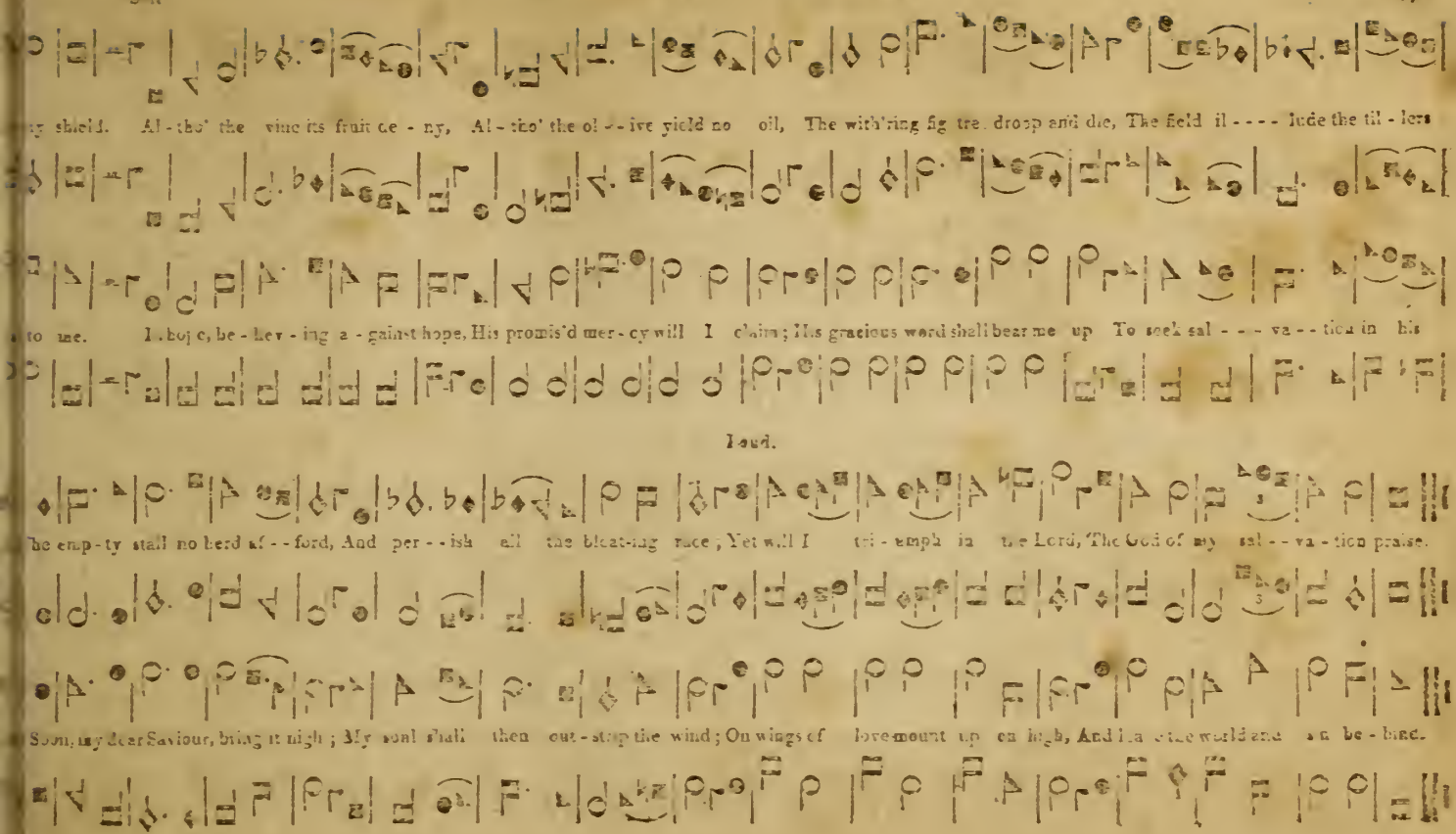
PORTSMOUTH. No. 150.

Soft.

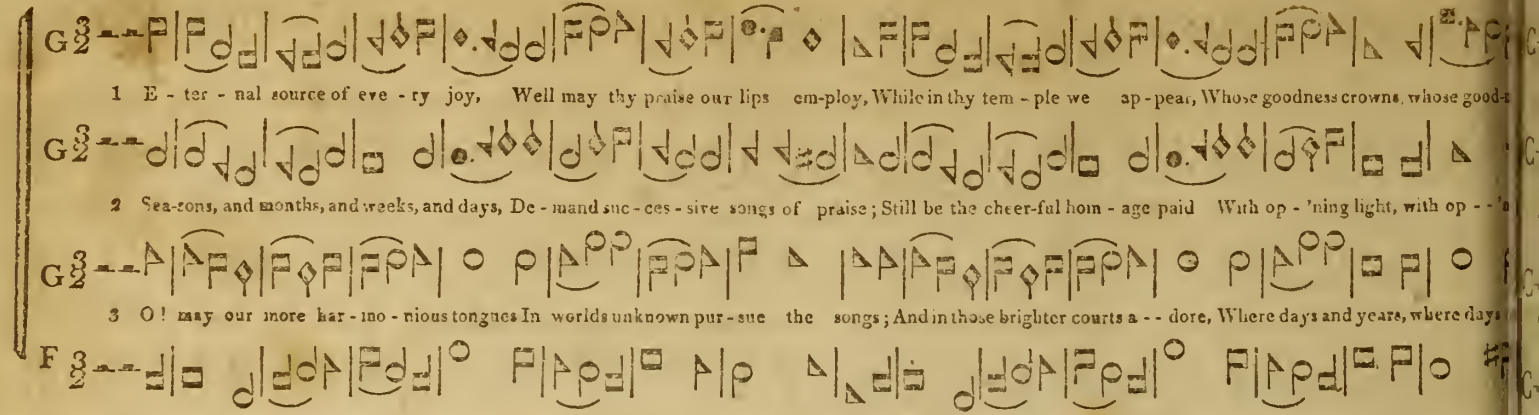



1 E - rect your heads, e - ter - nal gates; Un - fold, to en - ter - tain The King of glo - ry. See! he comes. With his ce - les - tial
2 E - rect your heads, ye gates; un - fold In state to en - ter - tain, The King of glo - ry. See! he comes, With all his shin - ing
Unisons.
Who is the King of glo-ry? Who? The Lord for strength re - nown'd; In bat - tle mighty; o'er his foes E - ter - nal vic - tor crown'd.
Who is the King of glo-ry? Who? The Lord of hosts re - nown'd; Of glo - ry he a - lone is King, Who is with glo - ry crown'd.


1 A - way, my un - be - liev - ing fear! Fear shall in me no more take place! My Sav - iour doth not yet ap - - pear, He hides the
2 Bar - ren al - - - tho' my soul re - - main, And not one bud of grace ap - pear, No fruit of all my toil and pain, But sin,
Loud.
bright - ness of his face; But shall I therefore let him go, And basely to the tempt-er yield? No; in the strength of Je - - sus, no; I never will
on - - ly sin is here; Al - tho' my gifts and comforts left, My bloom-ing hopes cut off I see yet will I in my Sav - iour trust, Whose matchless grace

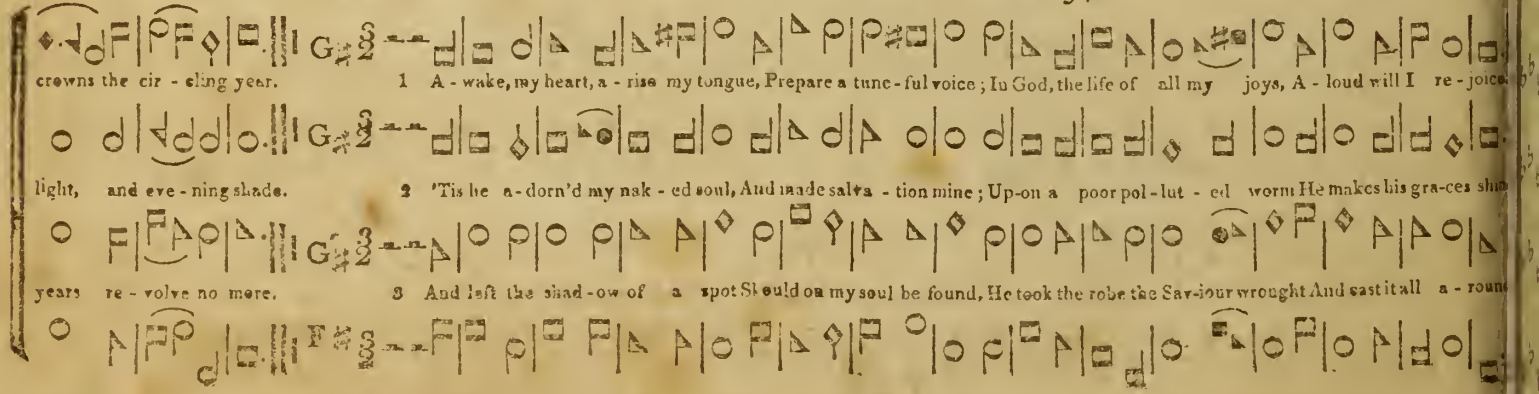

shield. Al - tho' the vine its fruit de - ny, Al - tho' the ol - ive yield no oil, The with'ring fig tree droop and die, The field il - lude the til - lers
to me. I, boj e, be - liev - ing a - gainst hope, His promis'd mer - cy will I claim; His gracious word shall bear me up To seek sal - va - tion in his
Loud.
The emp - ty stall no herd af - ford, And per - ish all the bleat-ing race; Yet will I tri - umph in the Lord, The God of my sal - va - tion praise.
Soon, my dear Saviour, bring it nigh; My soul shall then out - strip the wind; On wings of love mount up on high, And leave the world and sin be - hind.

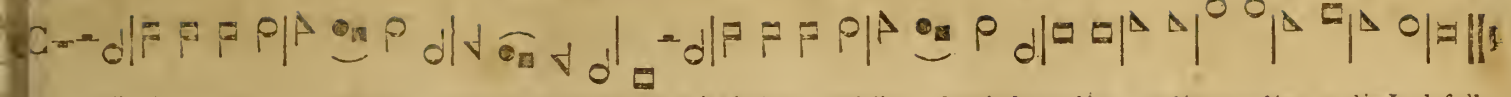
ISLINGTON. No. 153.

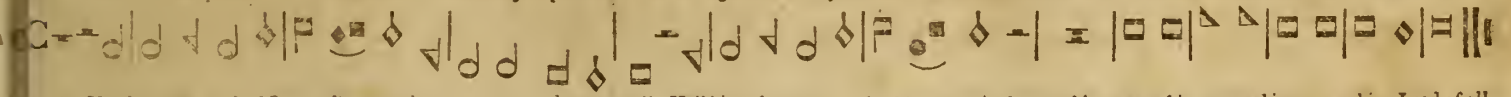


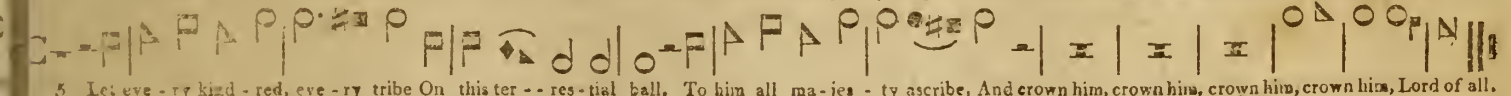
Moderate.

NAMURE. No. 154.

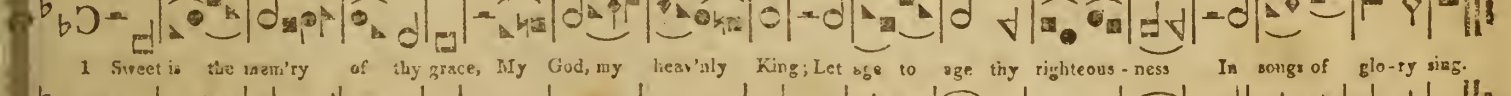






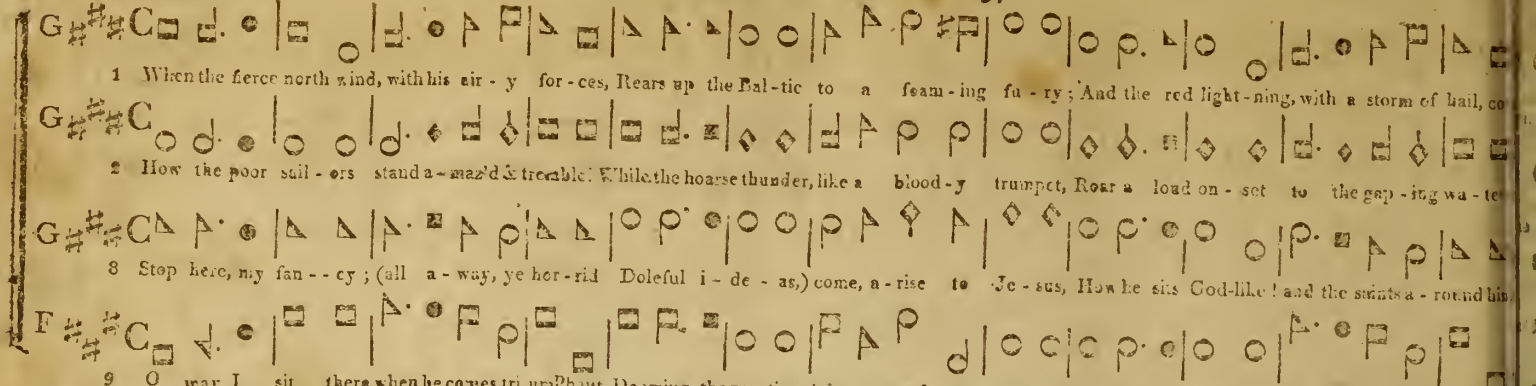


HEBRON. No. 156.

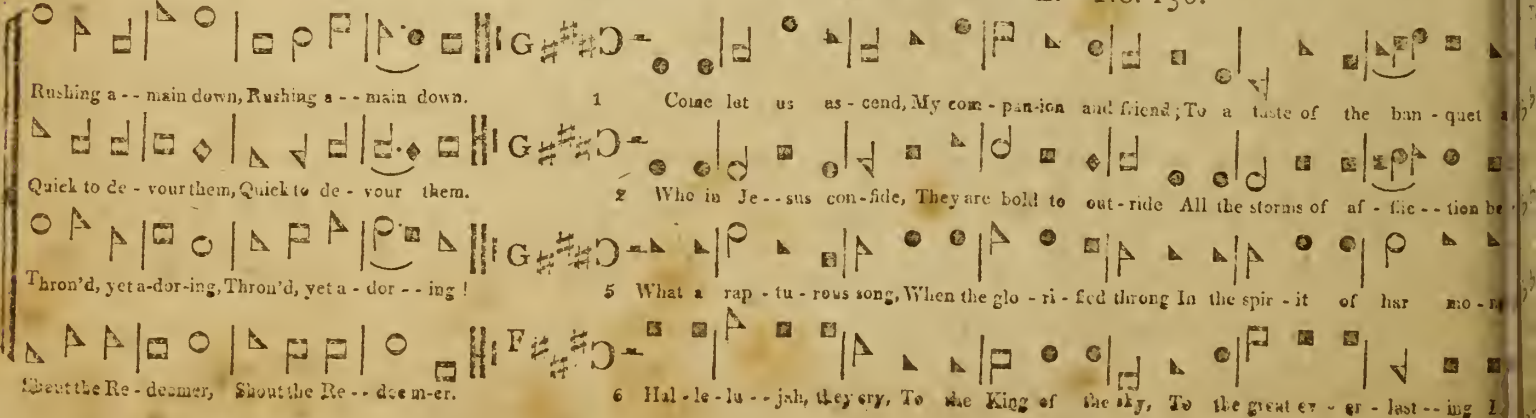


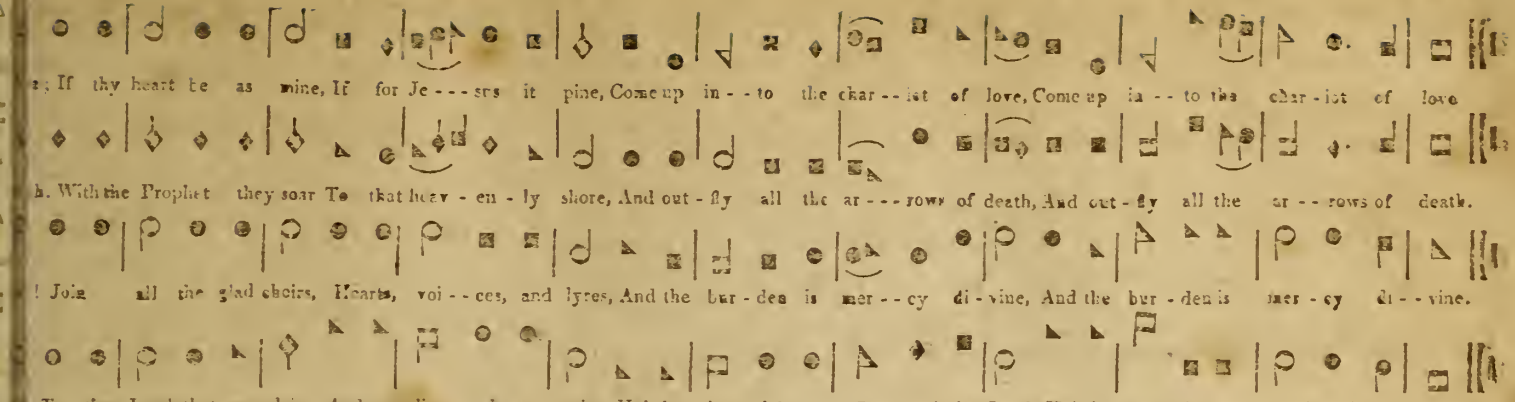
Moderate.

TEMPEST. No. 157.



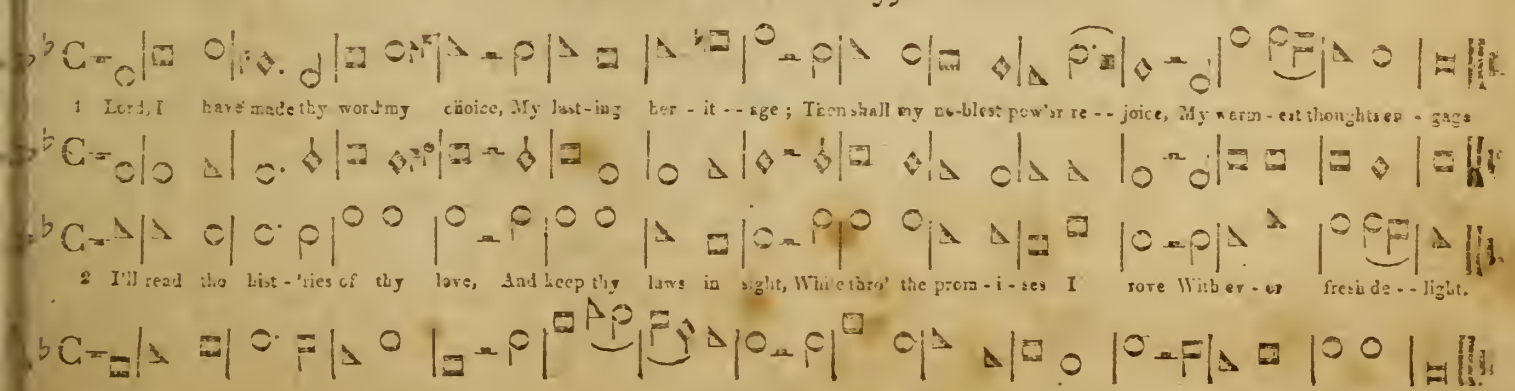
GALILEE. No. 158.

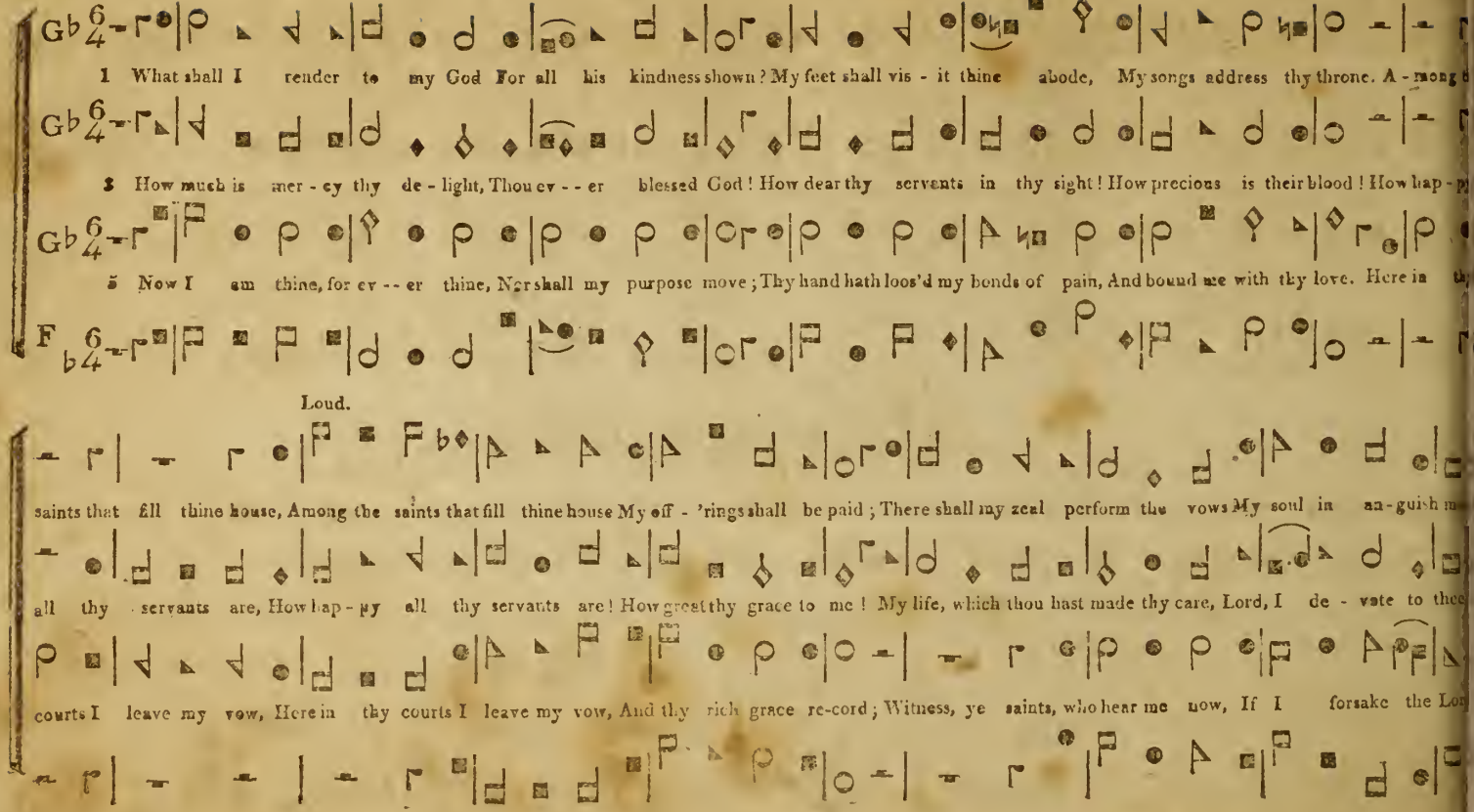


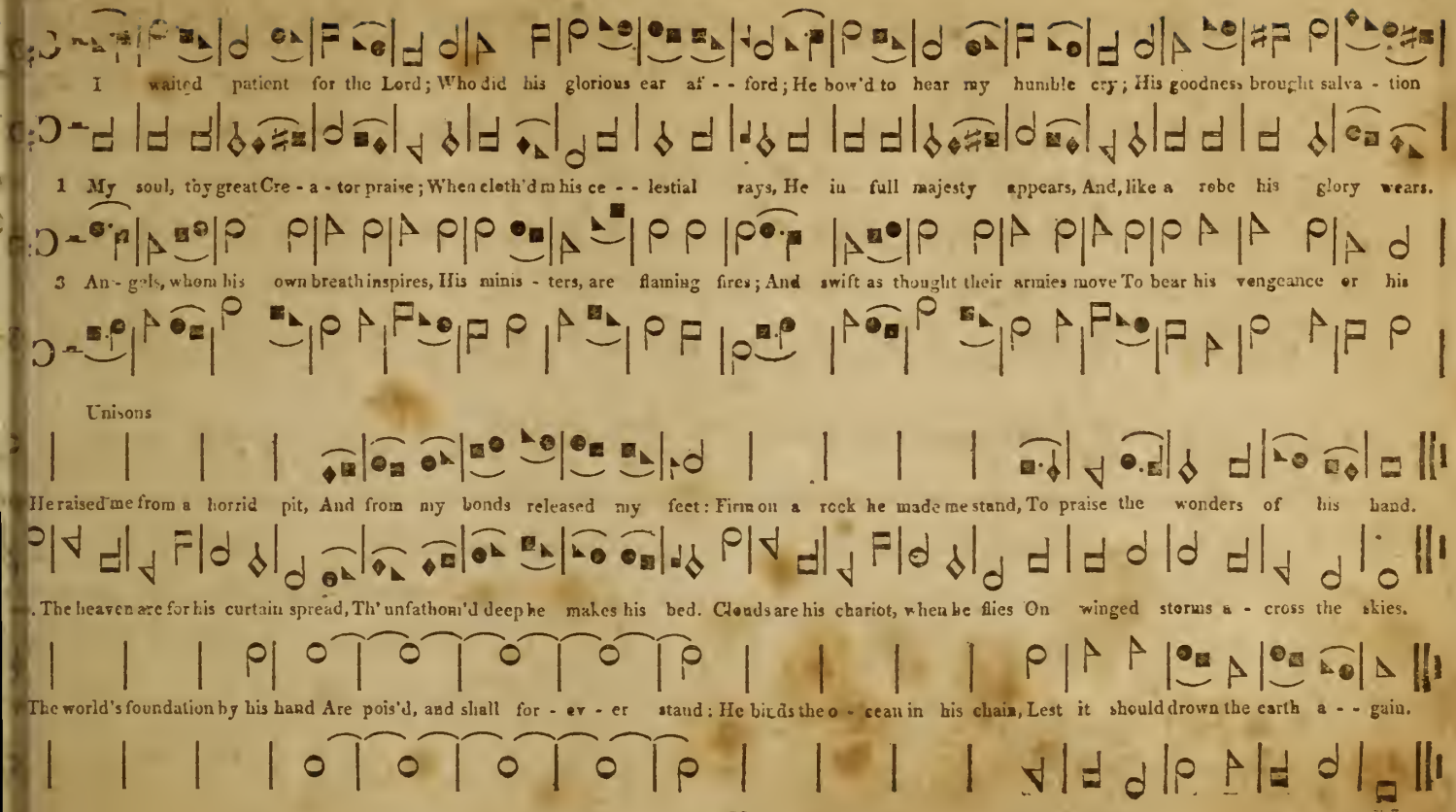


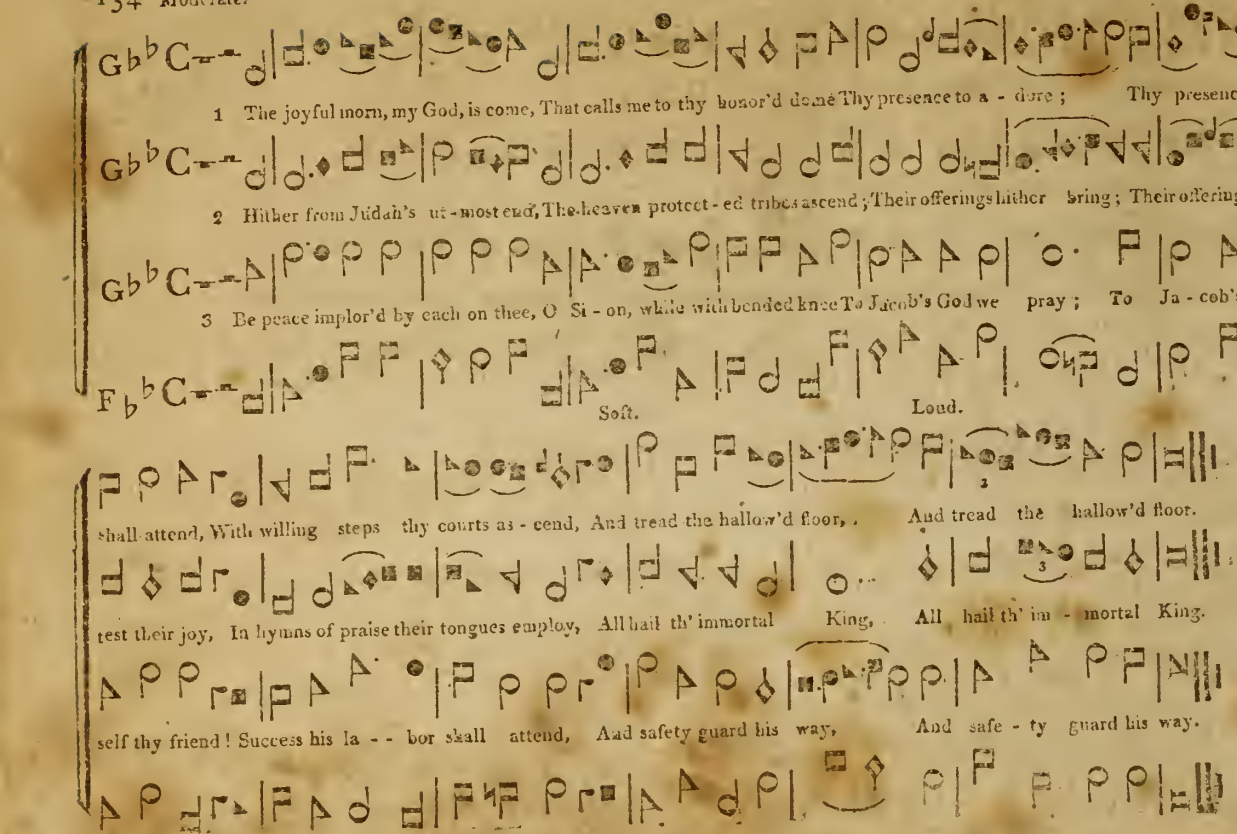
Cheerful.

CYPRUS. No. 159.




1 What shall I render to my God For all his kindness shown? My feet shall vis - it thine abode, My songs address thy throne. A - mong
3 How much is mer - cy thy de - light, Thou ev - - er blessed God! How dear thy servants in thy sight! How precious is their blood! How hap -
5 Now I am thine, for ev - - er thine, Nor shall my purpose move; Thy hand hath loos'd my bonds of pain, And bound me with thy love. Here in
Loud.
saints that fill thine house, Among the saints that fill thine house My off - 'rings shall be paid; There shall my zeal perform the vows My soul in an-guish m
all thy servants are, How hap - py all thy servants are! How great thy grace to me! My life, which thou hast made thy care, Lord, I de - vote to thee
courts I leave my vow, Here in thy courts I leave my vow, And thy rich grace re-cord; Witness, ye saints, who hear me now, If I forsake the Lor


I waited patient for the Lord; Who did his glorious ear af - - ford; He bow'd to hear my humble cry; His goodness brought salva - tion
1 My soul, to great Cre - a - tor praise; When cloth'd in his ce - - lestial rays, He in full majesty appears, And, like a robe his glory wears.
3 An - gels, whom his own breath inspires, His minis - ters, are flaming fires; And swift as thought their armies move To bear his vengeance or his
Unisons
He raised me from a horrid pit, And from my bonds released my feet: Firm on a rock he made me stand, To praise the wonders of his hand.
. The heaven are for his curtain spread, Th' unfathom'd deep he makes his bed. Clouds are his chariot, when he flies On winged storms a - cross the skies.
The world's foundation by his hand Are pois'd, and shall for - ev - er stand: He binds the o - cean in his chain, Lest it should drown the earth a - - gain.


1 The joyful morn, my God, is come, That calls me to thy honor'd dome Thy presence to a - dore ; Thy presence to a - dore ; My feet the summo
2 Hither from Judah's ut - most end, The heaven protect - ed tribes ascend ; Their offerings hither bring ; Their offerings hither bring ; Here, eager to at -
3 Be peace implor'd by each on thee, O Si - on, while with bended knee To Jacob's God we pray ; To Ja - cob's God we pray ; How bless'd, who calish
Soft.
Loud.
shall attend, With willing steps thy courts as - cend, And tread the hallow'd floor, And tread the hallow'd floor.
test their joy, In hymns of praise their tongues employ, All hail th' immortal King, All hail th' im - mortal King.
self thy friend ! Success his la - - bor shall attend, And safety guard his way, And safe - ty guard his way.
4 O may'st thou, free from hostile fear
Nor the loud voice of tumult hear
Nor war's-wild wastes deplore .
May plenty nigh thee take her stay
And in thy courts, with lavish hand,
Distribute all her store.
5 Seat of my friends and brethren, ho
How can my tongue, O Sion, tell
To bless thy low'd abode ?
How cease the zeal that in me glows
Thy good to seek, whose walls inclose
The mansions of my God ?

4 The time of love will come,
When we shall clearly see,
Not only that he shed his blood,
But each shall say, FOR ME.

5 Tarry his leisure then,
Wait the appointed hour;
Wait till the bridegroom of your souls
Reveal his love with power.

6 Blest is the man, O God,
That stays himself on thee!
Who waits for thy salvation, Lord,
Shall thy salvation see.

1 When all thy mercies, O my God, My ris - - ing soul surveys; Transported with the view, I'm lost In wonder, love, and praise.

2 Unnumber'd com - forts to my soul Thy ten - - der care bestow'd. Before my in - fant heart conceiv'd From whom those comforts flow'd

3 When in the slipp - 'ry paths of youth, With heedless steps I ran, Thine arm, unseen, convey'd me safe, And led me up to man.

Cheerful.

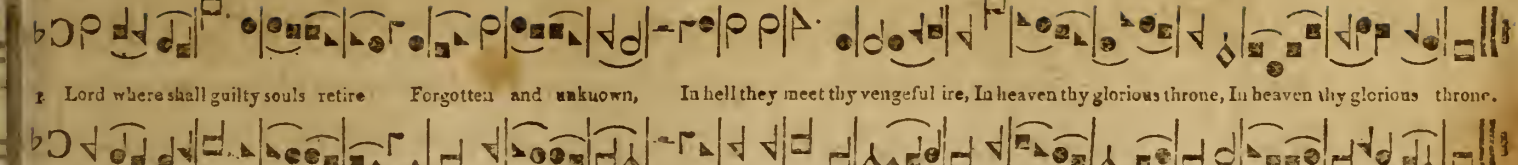
MILL VILLE. No. 165.

1 Come, let us a - new, Our jour - ney pursue; With vig - our a - - - rise, And press to our per - manent place in the skies.

2 Of heaven - ly birth, Tho' wand'ring on earth, This is not our place, But strangers and pil - grims ourselves we confess.

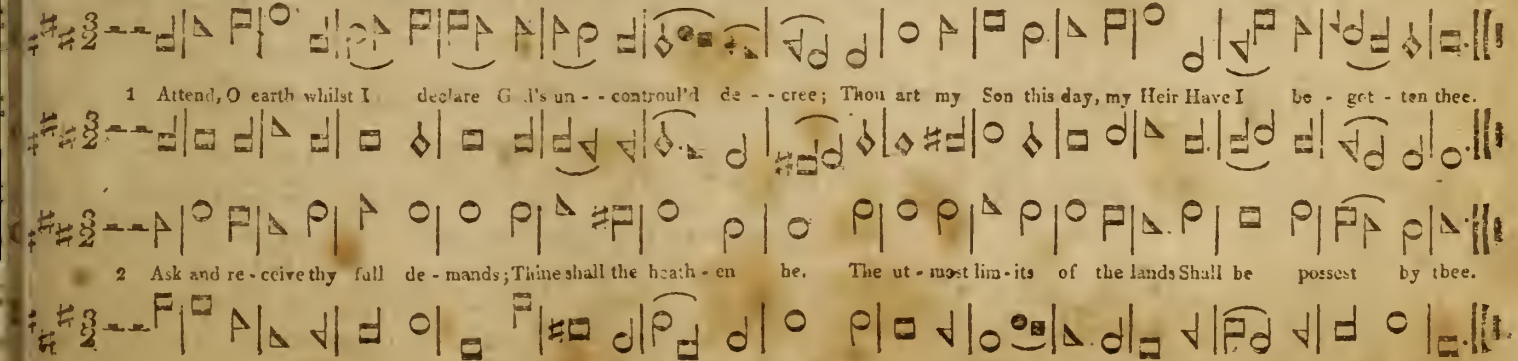
3 At Je - - sus's call, We give up our all, And still we fore - go, For Je - sus's sake, our en - joy - ments below.

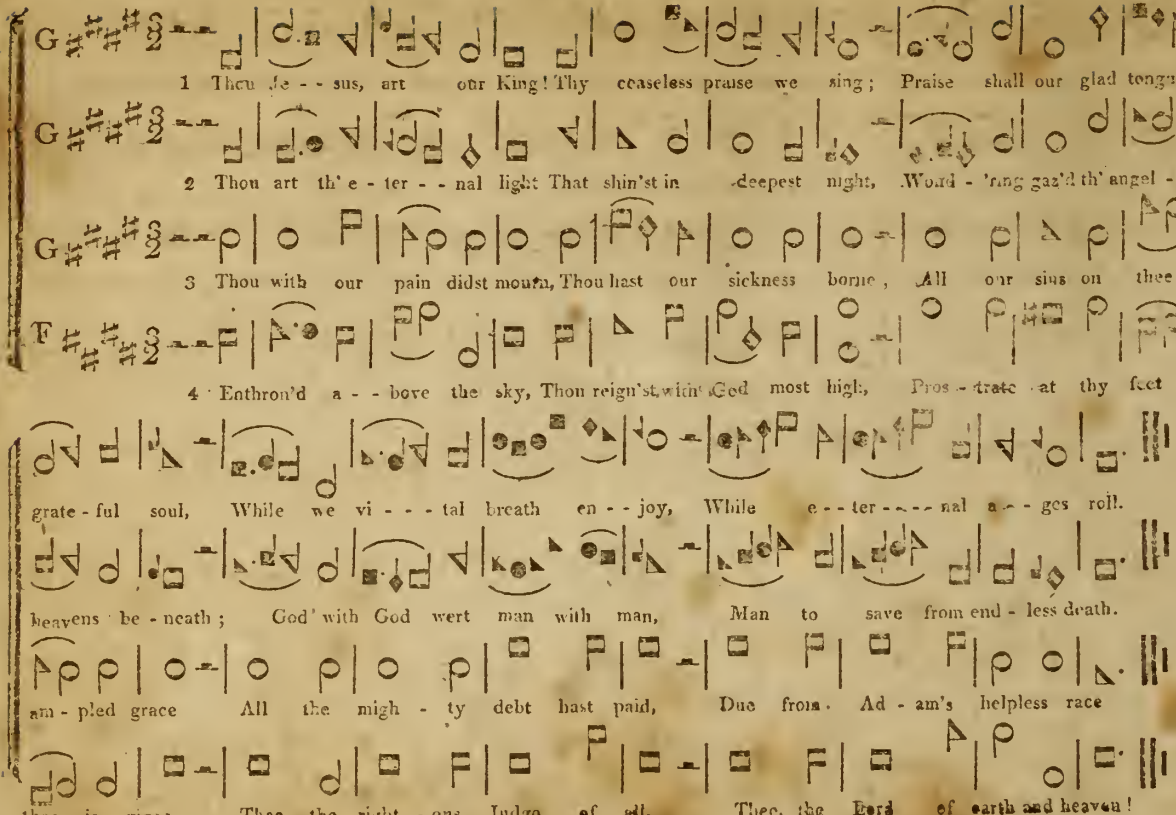
4 No heart do we find For the country behind; But en - ward we move, And still we are seeking a country a - bove.



Moderate.

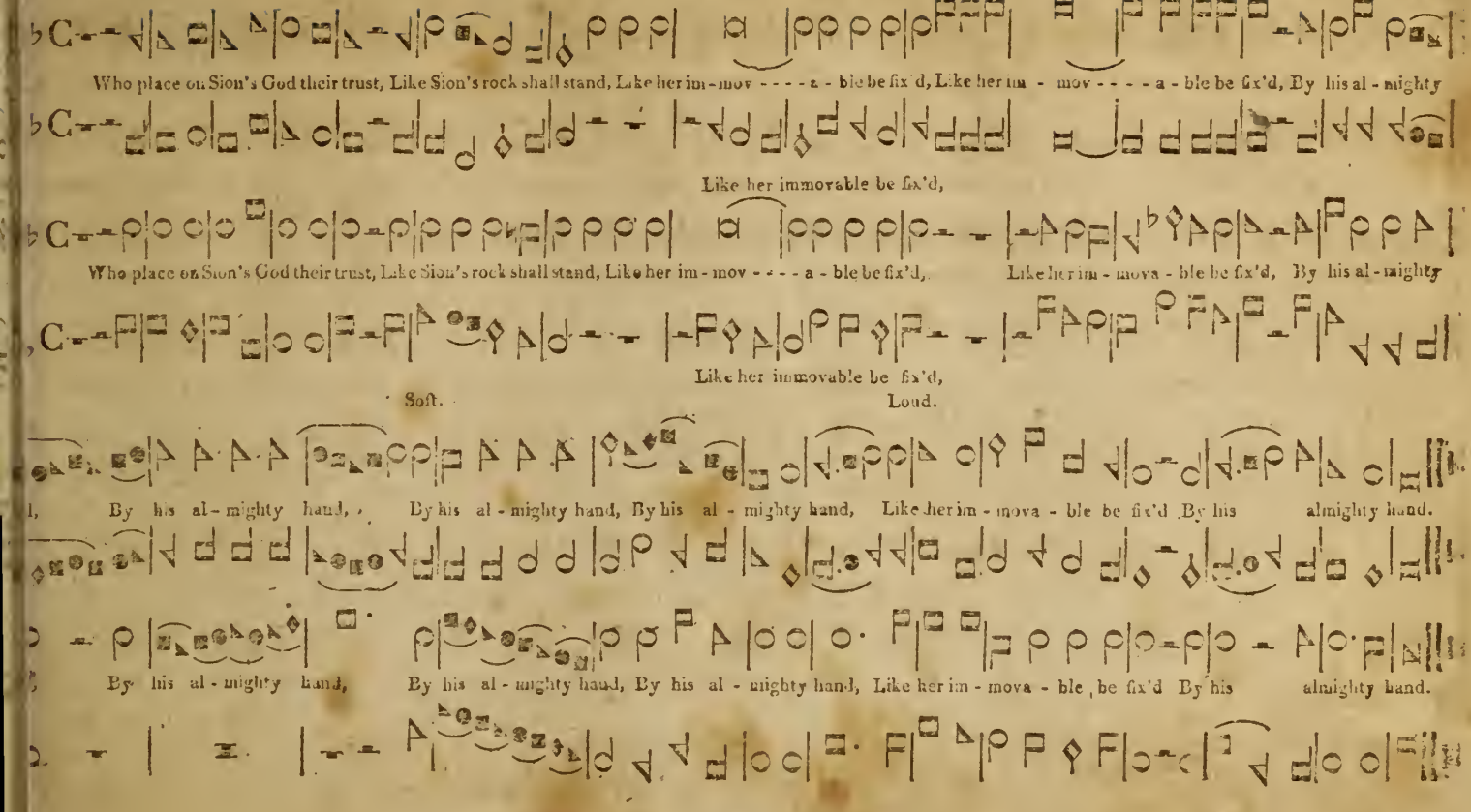
TROAS. No. 167.





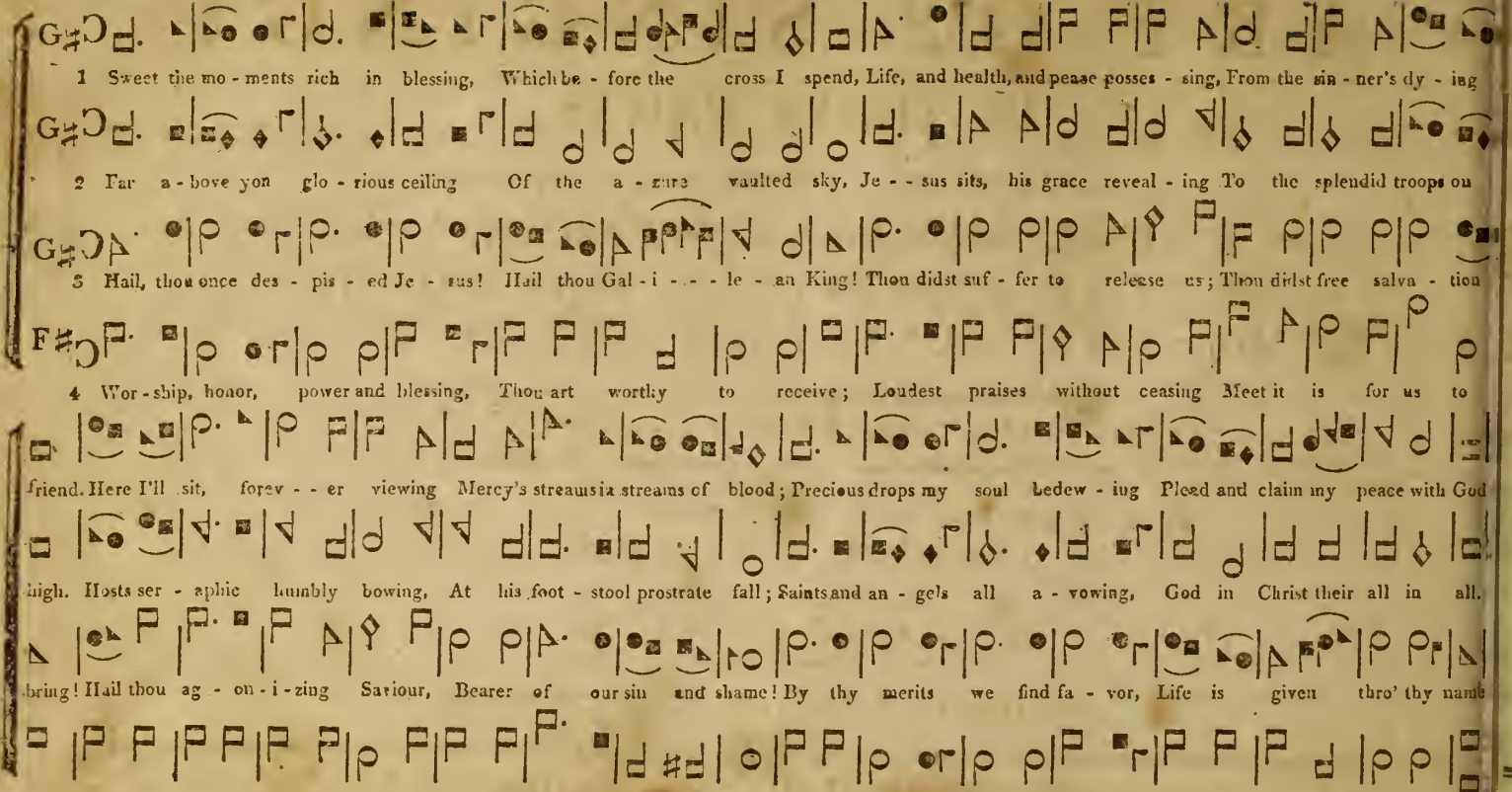
5 Arise! stir up thy power,
Thou deathless Conqueror!
King of all! with piercing eye
Mark the toil, the pains we feel
'Midst the snares of death we
'Midst the banded power of hell

6 O Lord! thou God of love!
Let us thy mercy prove!
Help us to obtain the prize,
Help us well to close our race;
That with thee, above the skies,
Endless joy we may possess.


Who place on Sion's God their trust, Like Sion's rock shall stand, Like her im-mov - - - - a - ble be fix'd, Like her im - mov - - - - a - ble be fix'd, By his al - mighty
Like her immovable be fix'd,
Who place on Sion's God their trust, Like Sion's rock shall stand, Like her im-mov - - - - a - ble be fix'd, Like her im - mova - ble be fix'd, By his al - mighty
Like her immovable be fix'd,
Soft.
Loud.
By his al - mighty hand, By his al - mighty hand, By his al - mighty hand, Like her im - mova - ble be fix'd By his almighty hand.
By his al - mighty hand, By his al - mighty hand, By his al - mighty hand, Like her im - mova - ble be fix'd By his almighty hand.

Moderate. Affectionately.

OLIVET. No. 170.



THE

ART OF SINGING;

IN THREE PARTS;

TO WIT,

I. THE MUSICAL PRIMER,
II. THE CHRISTIAN HARMONY,
III. THE MUSICAL MAGAZINE.

By ANDREW LAW.

FOURTH EDITION, WITH ADDITIONS AND IMPROVEMENTS.
PRINTED UPON A NEW PLAN.

PART THIRD.

PUBLISHED ACCORDING TO ACT OF CONGRESS.

BOSTON;—PRINTED FOR THE AUTHOR, BY E. LINCOLN.—1805.

DISTRICT OF MASSACHUSETTS DISTRICT, to wit;

BE IT REMEMBERED, that on the tenth day of December, in the twenty-eighth Year of the Independence of the U
of AMERICA, ANDREW LAW, of the said District, deposited in this Office the Title of a Book, the Right w
as Author, in the words following, *to wit;* The Art of Singing; in three Parts, *to wit;* 1. The Musical Primer. 2
Harmony. 3. The Musical Magazine. By ANDREW LAW. Fourth Edition, with additions and improvements. F
ew plan.

ormity to the Act of the CONGRESS of the UNITED STATES, entitled, "An Act for the Encouragement of Learnin
e Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentic
opy of Record.

N. GOODALE, *Clerk.*

N. GOODALE, { *Clerk of the Dis*
Massachusetts D

THE

MUSICAL MAGAZINE;

BEING THE

THIRD PART OF THE ART OF SINGING;

CONTAINING A VARIETY OF

ANTHEMS AND FAVOURITE PIECES.

A PERIODICAL PUBLICATION.

BY ANDREW LAW.

FOURTH EDITION, WITH ADDITIONS AND IMPROVEMENTS.

PRINTED UPON A NEW PLAN.

PUBLISHED ACCORDING TO ACT OF CONGRESS.

No. I.

PRINTED FOR THE AUTHOR, BY E. LINCOLN.

DISTRICT OF MASSACHUSETTS, to wit;

BE IT REMEMBERED, that on the fifth day of November, in the twenty-ninth Year of the Independence of the United States of America, ANDREW LAW, of the said District, hath deposited in this Office the Title of a Book, the Right whereof he claims as Author, in the words following, *to wit;* The Musical Magazine, being the third part of the Art of Singing; containing a Variety of Anthems and Favourite Pieces. A periodical publication. By Andrew Law. Fourth Edition, with additions and improvements. Printed upon a new plan. Published according to Act of Congress. No. 1.

In conformity to the Act of the Congress of the United States, entitled, "An Act for the Encouragement of Learning, by securing the copies of Maps, Charts, and Books to the Authors and Proprietors of such Copies, during the times therein mentioned;" and also to an act entitled, "An act supplementary to an act, entitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned; and extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints."

A true Copy of Record.

Attest. N. Goodale, *Clerk.*

N. Goodale, { *Clerk of the District of Massachusetts.*

ADVERTISEMENT.

THE plan of printing Muſic with four kinds of characters without lines, and the method of teaching by ſe characters are explained in the Fourth Edition of the Muſical Primer, which is for ſale in moſt the Bookſtores in the principal towns in the United States. Price, ſeventy-five cents ſingle; ſeven lars and fifty cents a dozen.

The Firſt Number of the Muſical Magazine, or Part Third of the Art of Singing, is here completed. forms a convenient octave volume of ninetyſix pages, and contains a variety of Anthems and Set ces; which are ſelected from the moſt eminent Authors, ancient and modern. Price, ſeventy-five cents gle; ſeven dollars and fifty cents a dozen. For ſale at the Bookſtore of John Weſt, No. 75, Cornhill, ton, and by other Bookſellers.

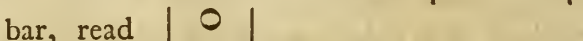
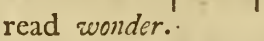
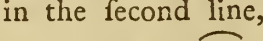
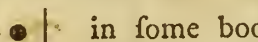
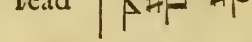
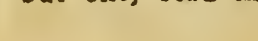
Additional Numbers may be printed upon this plan, and publiſhed as frequently as the public mind ſhall prepared to receive them.

The Second Part, or Chriſtian Harmony, will ſoon be printed in this way. It will contain a great variety pſalm and hymn Tunes; and in connexion with the Firſt Part, will furniſh tunes adapted to all the diſ- ent Metres of the various Collections of Hymns, which are uſed in the United States.

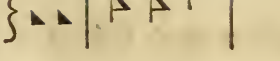
The Errors in the Firſt Part, not being noticed in their place, are inſerted here.

The Tune called Liverpool, compoſed by Mr. Tuckey of New-York, was publiſhed incorrectly by Mr. n; and by others from him. It is now corrected, and here publiſhed, by permiſſion obtained from Heirs of Mr. Tuckey.

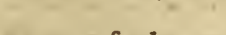
ERRORS. PART FIRST.

Title Page, read *Chriſtian Harmony.*
Preface, ſecond line, read *practice of muſic.*
Page 15, Chap. 8. Of keys. After the laſt ſemicolon in the third line, read; *and the eighth degree of the firſt octave, is the firſt degree of the ſecond octave; and the eighth degree of the ſecond octave, is the firſt degree of the third octave.*
16, the ſame chapter, the laſt line except two, read *will require two ſharps.*
28, top line, read *ſung to one ſyllable.*
30, bottom line, read *Sharp key of G.*
34, No. 4. Baſs, the firſt note of the fourth line, read 
37, No. 10. Tenor, fourth bar, read 
38, No. 11. the third line, read *wonder.*
39, No. 14. the firſt word in the ſecond line, read *Adorn'd.*
40, No. 16. Treble, tenth bar, read 
41, top line, read *Common Chord.*
57, over the mark of Common time, add, *Cheerful.*
59, Treble, firſt bar  in ſome books, the ● is left out.
75, No. 76, Baſs, ſixth bar, read 
79, No. 83, Treble, laſt bar but one, read theſe two notes  one degree higher.

ERRORS. PART THIRD.

ıge 9, The upper part of the page, Baſs, the laſt bar except one, read theſe two minims ▲ ▲ the ſixth degree of the key. } 

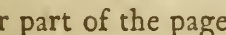
18, Treble, ſecond bar, read

20, Baſs, bottom of the page, ſixth bar, read 

37, the lower part of the page, Baſs, the laſt bar except three, read both notes the firſt degree of the key. }

61, Baſs, bottom of the page, read

70, Top of the page, add, *Anthem.* Baſs, bottom of the ſame page, ſecond bar, read

70, the upper part of the page, Baſs, fourth bar, read 

76, Denbigh, Baſs, eleventh bar, read

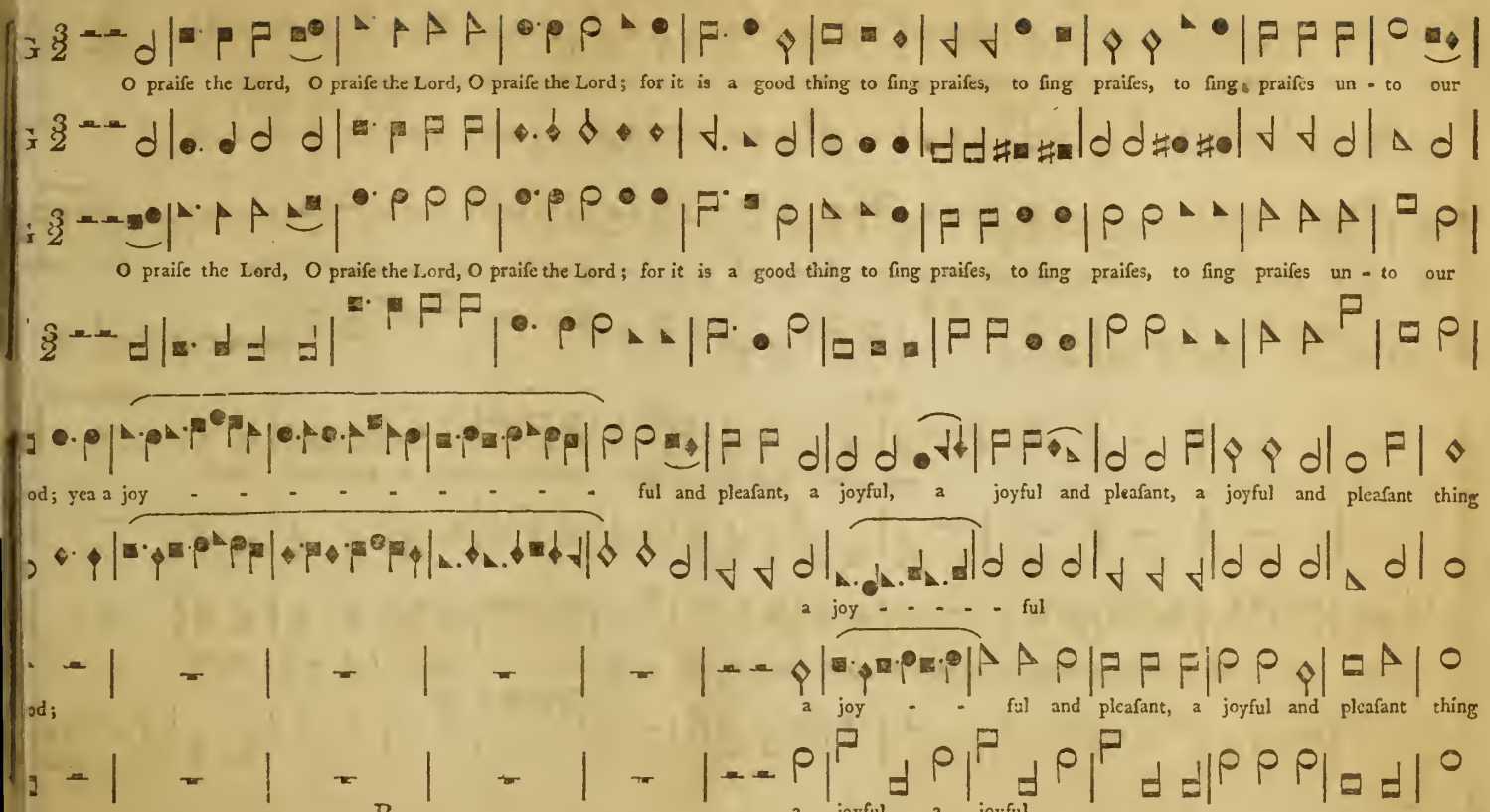
INDEX.

ANTHEMS.

	Page.
Behold, I bring you glad tidings	20
Comfort ye my people, ſaith your God	84
God is the King of all the earth	34
I heard a voice from heaven	92
O Lord God of Iſrael	70
O praiſe the Lord	9
Tell ye the daughters of Jeruſalem	11

SET PIECES.

	Pa
Addiſon	
Avon	
Baltimore	
Boſton	
Cheſhunt	
Denbigh	
Denmark	
Eaſter	
Greenwich	
Liſbon	
Liverpool	
New York	
Paris	
Sheffield	
Spring	
The Herald	
Upton	


O praise the Lord, O praise the Lord, O praise the Lord; for it is a good thing to sing praises, to sing praises, to sing praises un - to our
O praise the Lord, O praise the Lord, O praise the Lord; for it is a good thing to sing praises, to sing praises, to sing praises un - to our
od; yea a joy - - - - - - - - - - - ful and pleasant, a joyful, a joyful and pleasant, a joyful and pleasant thing
a joy - - - - - ful
od;
a joy - - ful and pleasant, a joyful and pleasant thing
B
a joyful, a joyful

Moderate.

it is to be thankful. The Lord doth build up Je - ru - ſa-lem, and gather to - gether the outcaſts, the outcaſts of Iſrael.

it is to be thankful. The Lord doth build up Je - ru - ſa-lem, and gather to - gether the outcaſts, the outcaſts of Iſrael. He heal-eth

Soft.

Cheerful and loud

and giveth med'cine, and giveth med'cine to heal, to heal their ſickneſs.

thoſe, he heal - eth thoſe that are broken in heart, and giveth med'cine, and giveth med'cine to heal, to heal their ſickneſs.

O ſing unto the L

Moderate.

ing unto the Lord, ſing praiſes, ſing praiſes unto our God. Hallelujah, hallelujah, hallelujah, hal - le - lu - jah.

ſing praiſ - - - es,

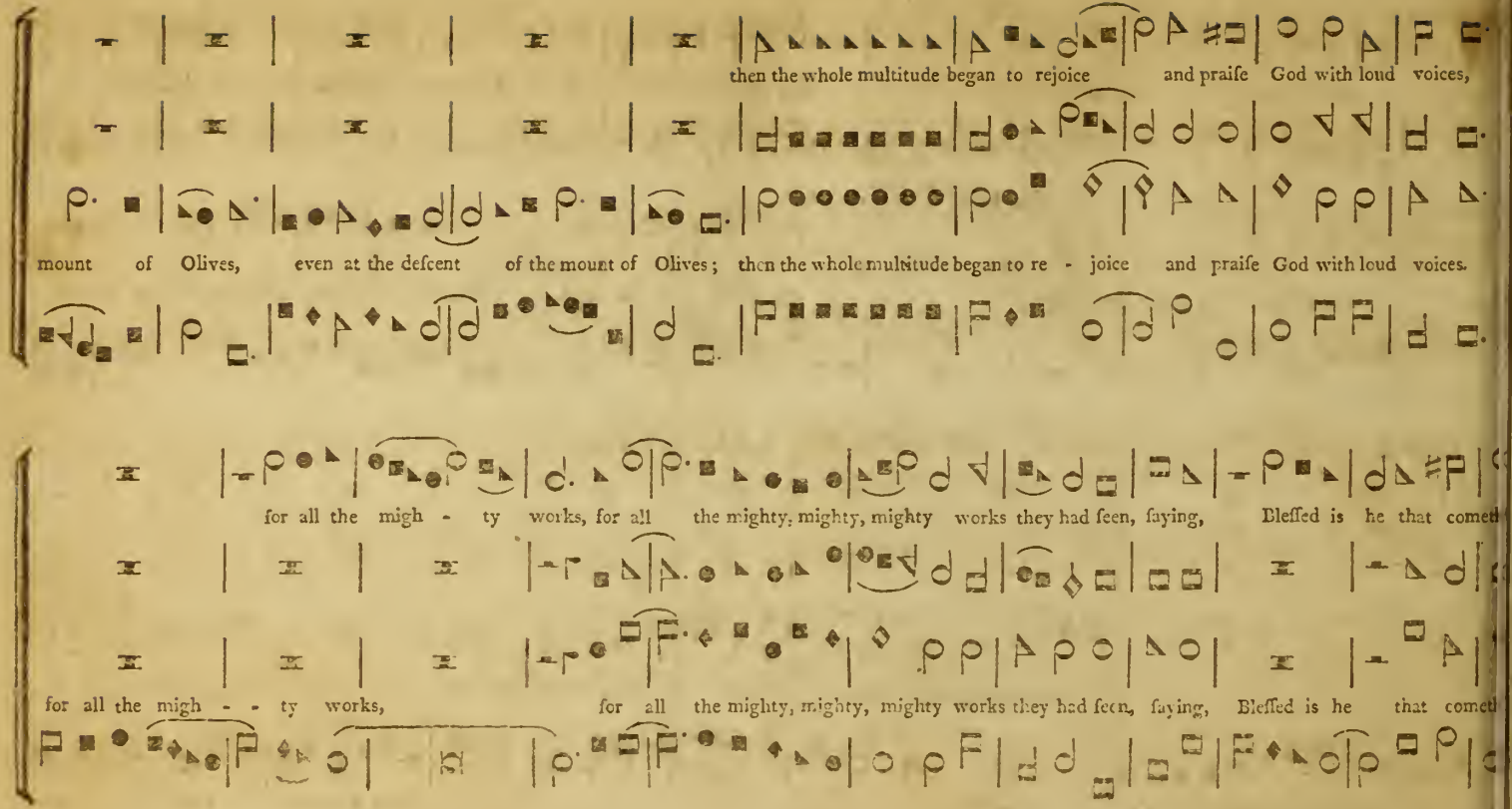
ng unto the Lord, ſing praiſes, ſing praiſes, ſing praiſes unto our God. Hallelujah, hallelujah, hallelujah, hal - le - lu - jah.

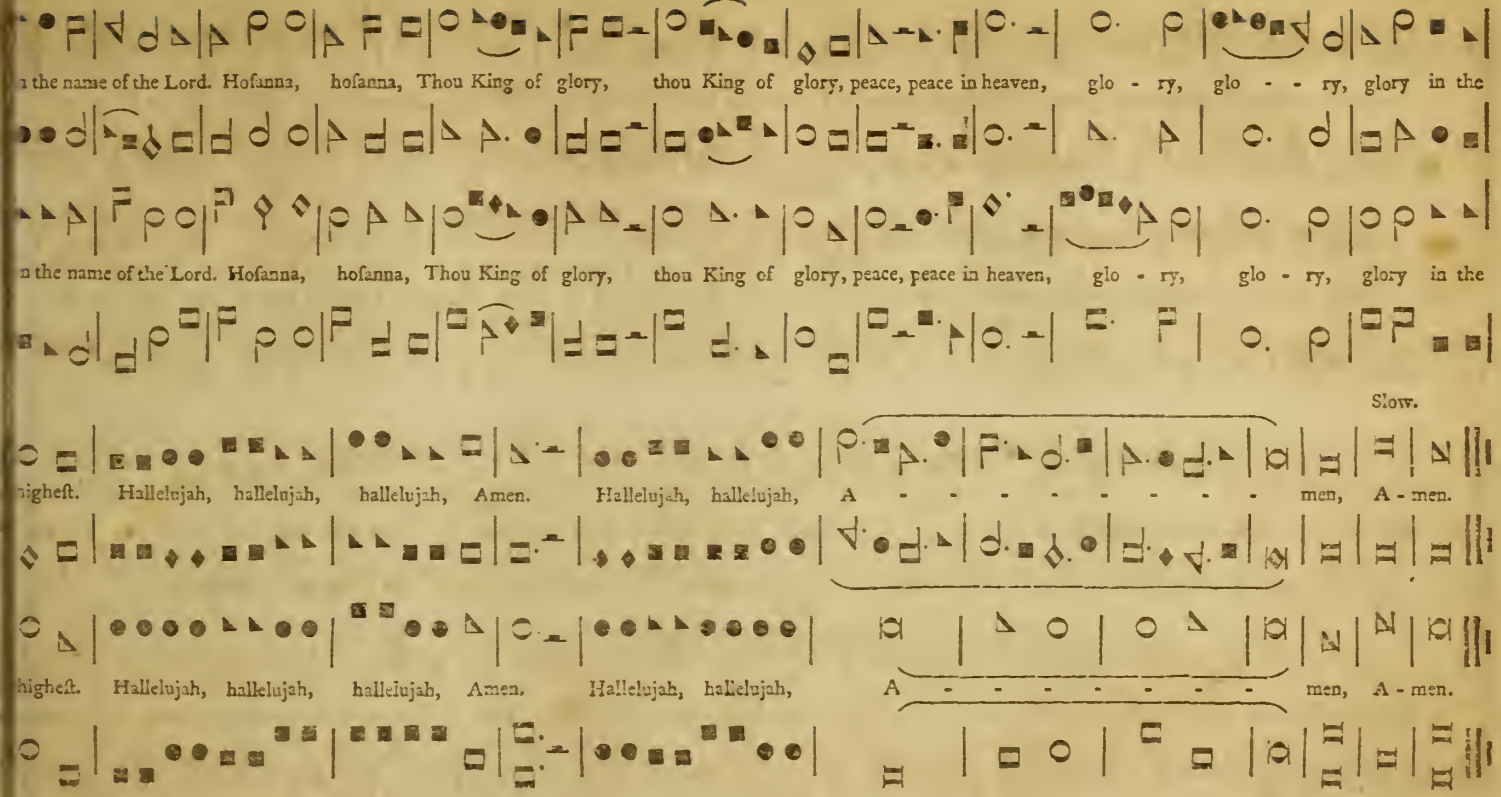
ANTHEM. Luke xix chap.

Moderate.

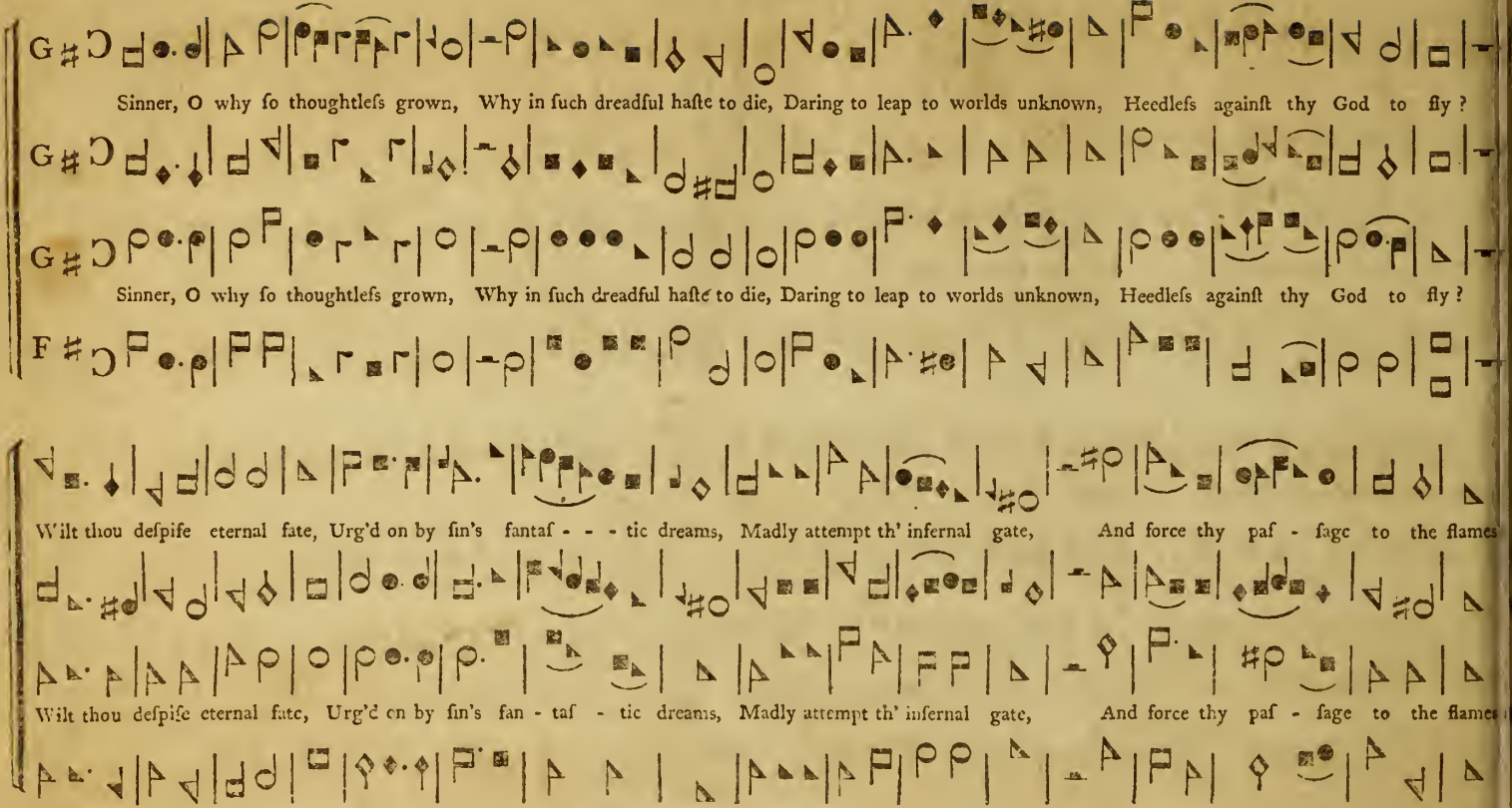
Tell ye the daughters of Jeruſalem, Behold, the King cometh meekly, even at the deſcent of the

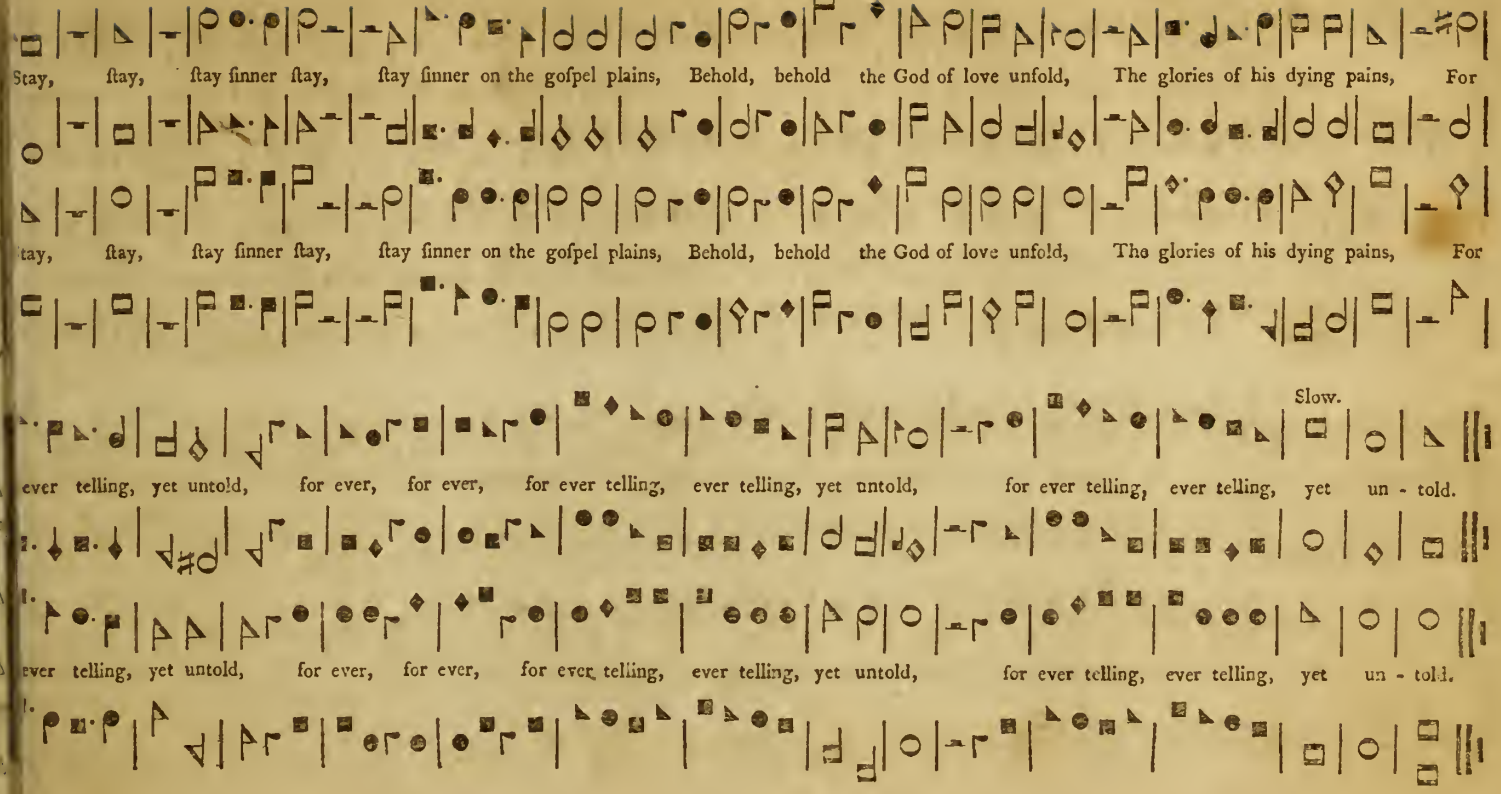
Tell ye the daughters of Jeruſa - lem, even at the de - - ſcent of the


then the whole multitude began to rejoice and praiſe God with loud voices,
mount of Olives, even at the deſcent of the mount of Olives; then the whole multitude began to re - joice and praiſe God with loud voices.
for all the migh - ty works, for all the mighty, mighty, mighty works they had ſeen, ſaying, Bleſſed is he that cometh
for all the migh - - ty works, for all the mighty, mighty, mighty works they had ſeen, ſaying, Bleſſed is he that cometh

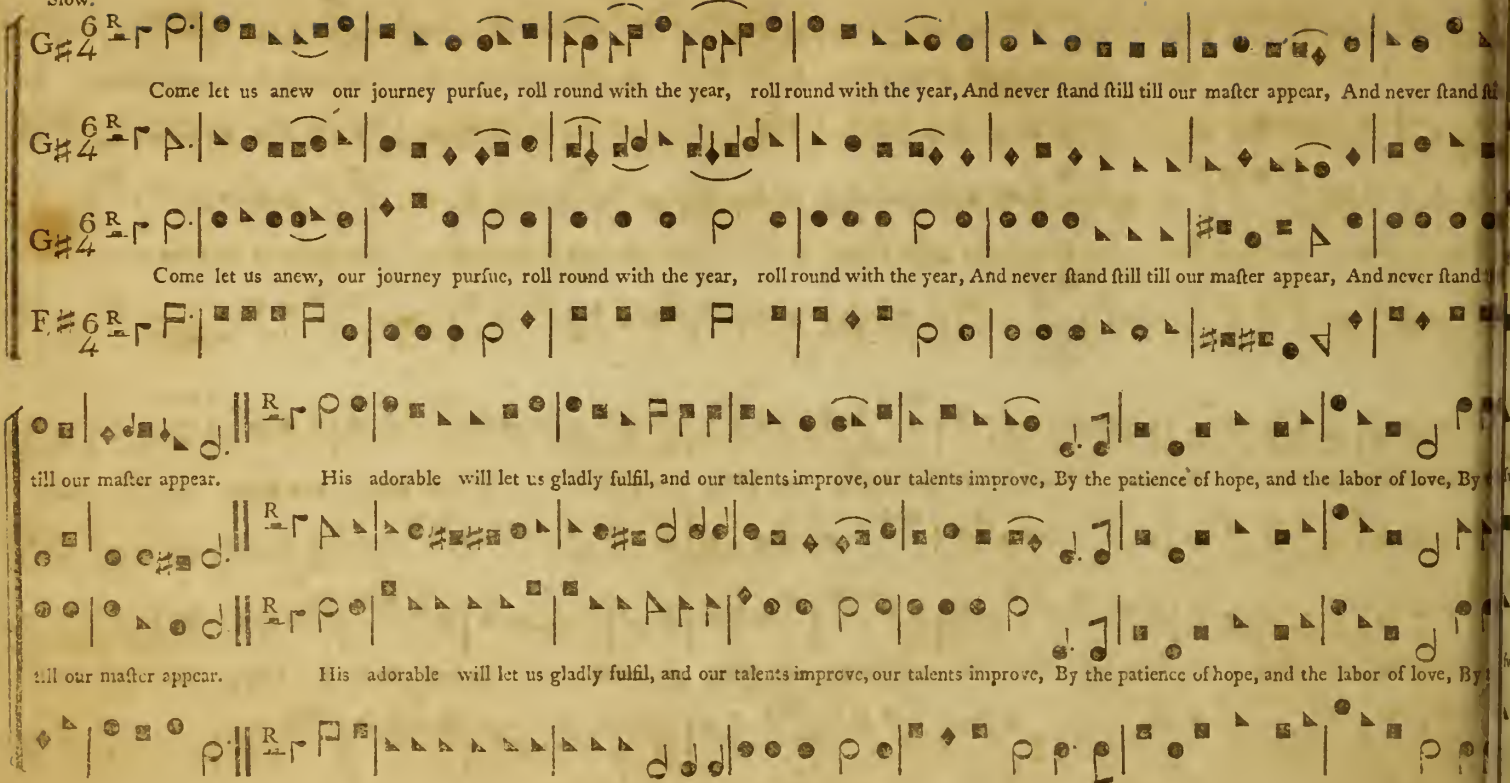

n the name of the Lord. Hosanna, hosanna, Thou King of glory, thou King of glory, peace, peace in heaven, glo - ry, glo - - ry, glory in the
n the name of the Lord. Hosanna, hosanna, Thou King of glory, thou King of glory, peace, peace in heaven, glo - ry, glo - ry, glory in the
Slow.
nighest. Hallelujah, hallelujah, hallelujah, Amen. Hallelujah, hallelujah, A - - - - - - - - men, A - men.
highest. Hallelujah, hallelujah, hallelujah, Amen. Hallelujah, hallelujah, A - - - - - - - men, A - men.

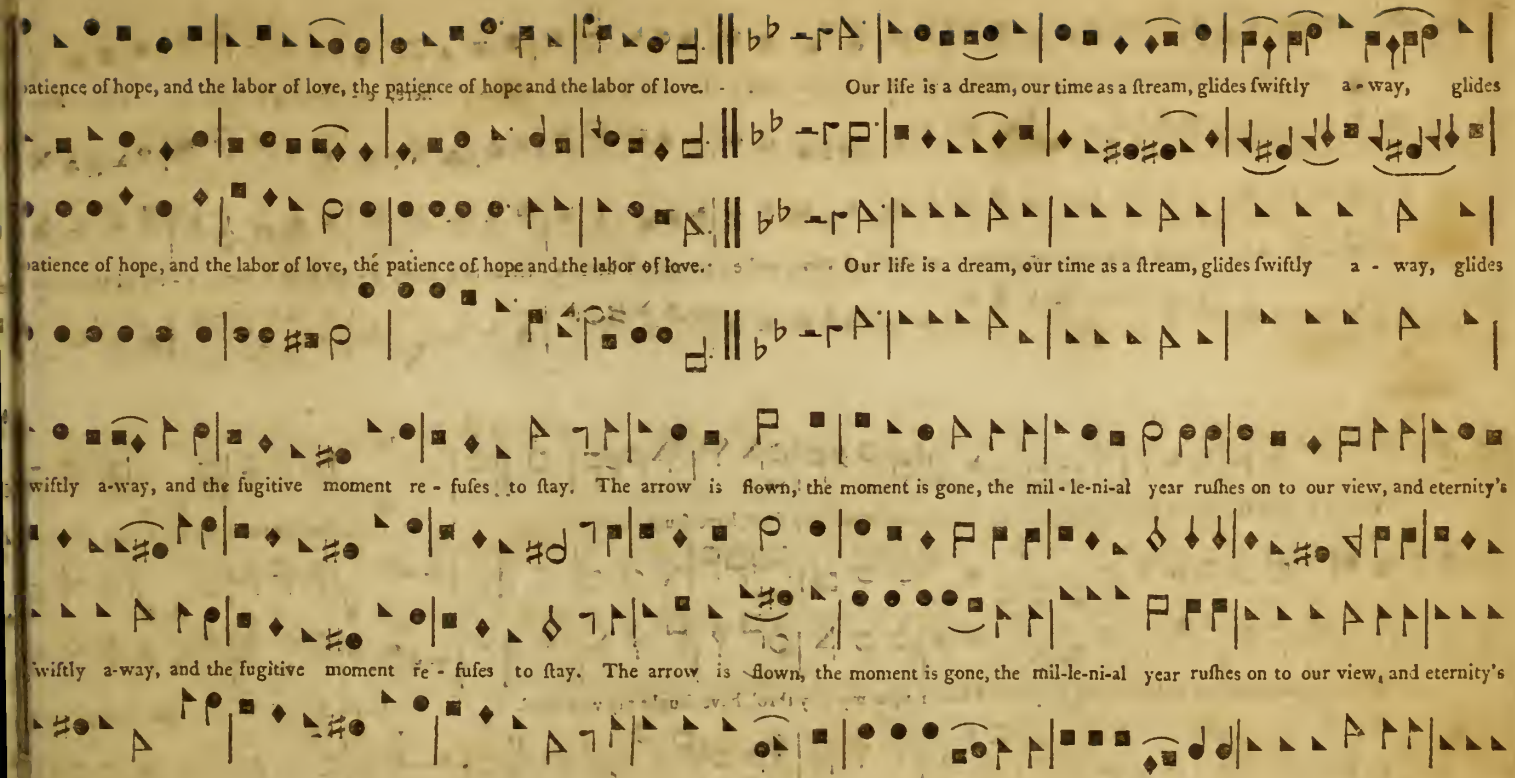
SHEFFIELD.

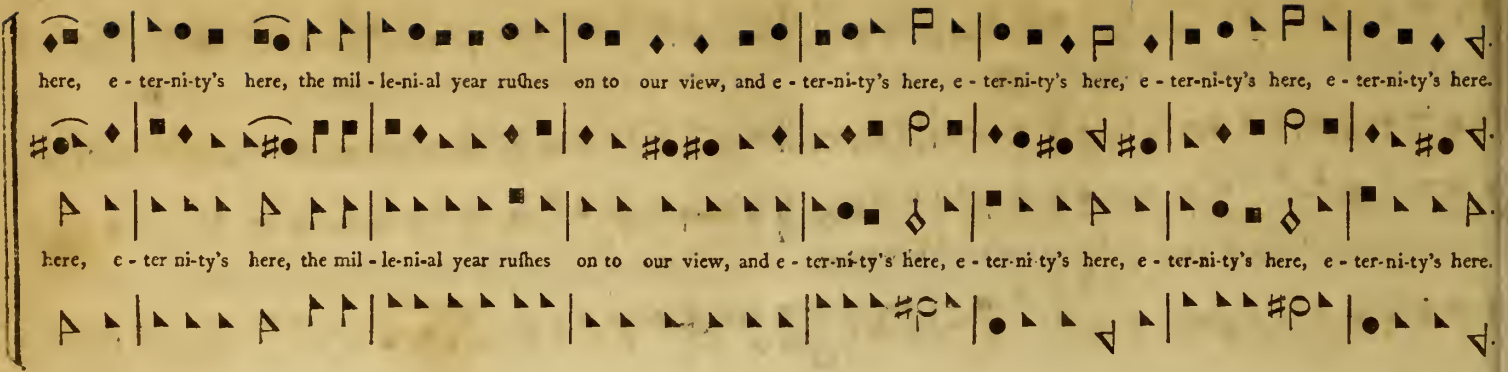

Sinner, O why ſo thoughtleſs grown, Why in ſuch dreadful haſte to die, Daring to leap to worlds unknown, Heedleſs againſt thy God to fly?
Sinner, O why ſo thoughtleſs grown, Why in ſuch dreadful haſte to die, Daring to leap to worlds unknown, Heedleſs againſt thy God to fly?
Wilt thou deſpiſe eternal fate, Urg'd on by ſin's fantaſ - - - tic dreams, Madly attempt th' infernal gate, And force thy paſ - ſage to the flames
Wilt thou deſpiſe eternal fate, Urg'd on by ſin's fan - taſ - tic dreams, Madly attempt th' infernal gate, And force thy paſ - ſage to the flames


Stay, ſtay, ſtay ſinner ſtay, ſtay ſinner on the goſpel plains, Behold, behold the God of love unfold, The glories of his dying pains, For
tay, ſtay, ſtay ſinner ſtay, ſtay ſinner on the goſpel plains, Behold, behold the God of love unfold, The glories of his dying pains, For
Slow.
ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet un - told.
ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet un - told.

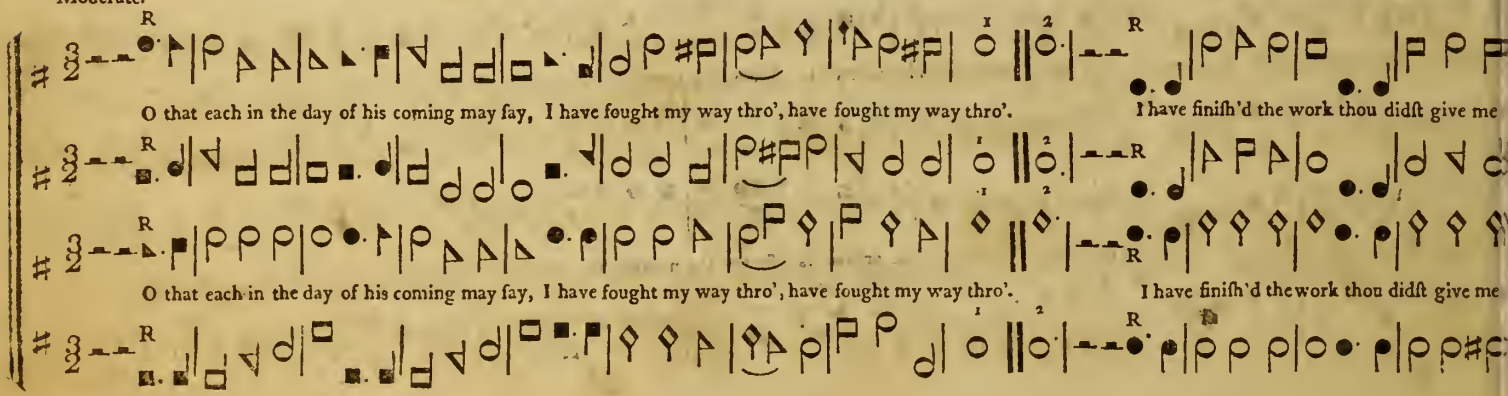
Slow.

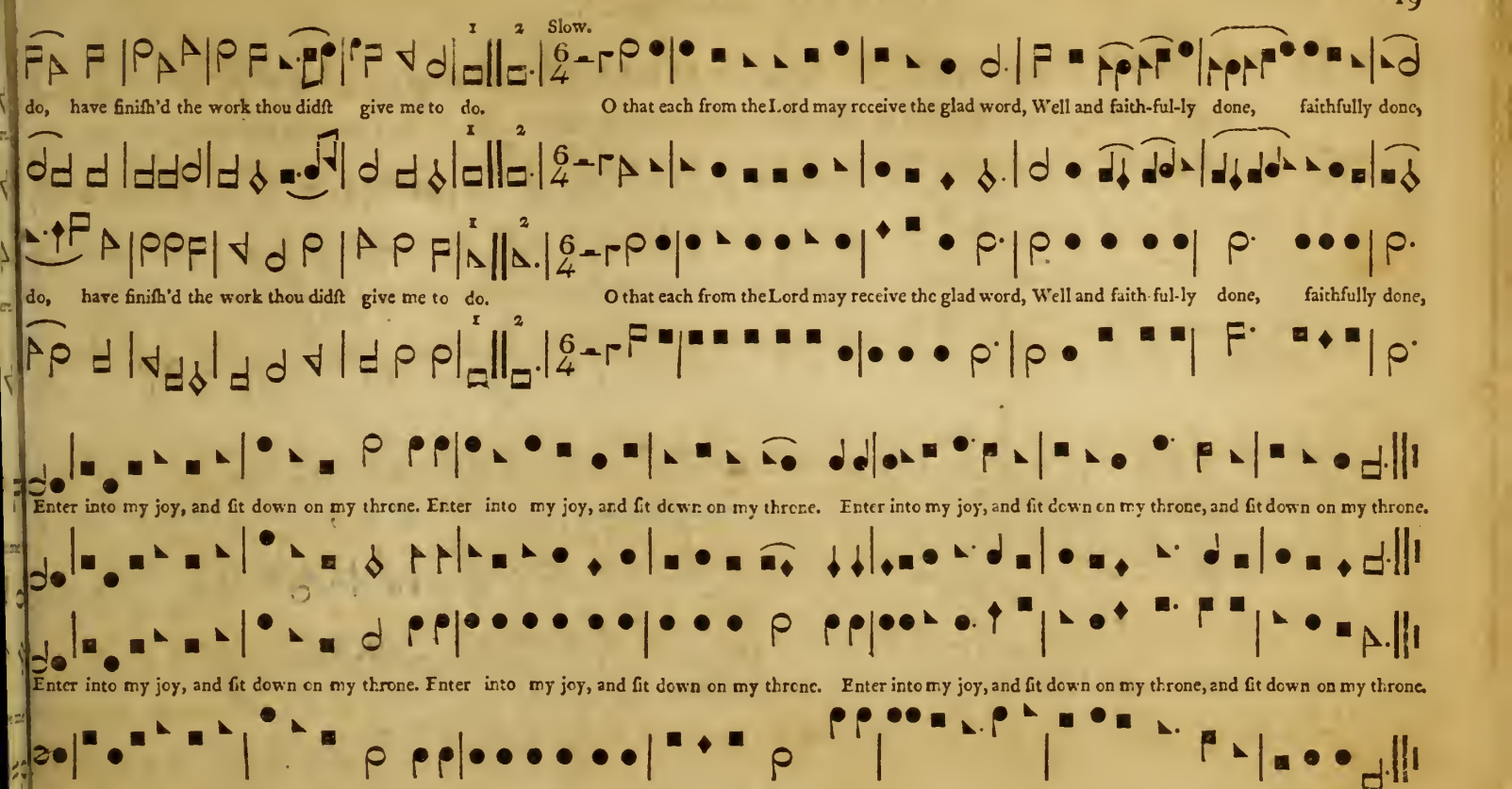

Come let us anew our journey purſue, roll round with the year, roll round with the year, And never ſtand ſtill till our maſter appear, And never ſtand ſti
Come let us anew, our journey purſue, roll round with the year, roll round with the year, And never ſtand ſtill till our maſter appear, And never ſtand
till our maſter appear. His adorable will let us gladly fulfil, and our talents improve, our talents improve, By the patience of hope, and the labor of love, By
till our maſter appear. His adorable will let us gladly fulfil, and our talents improve, our talents improve, By the patience of hope, and the labor of love, By

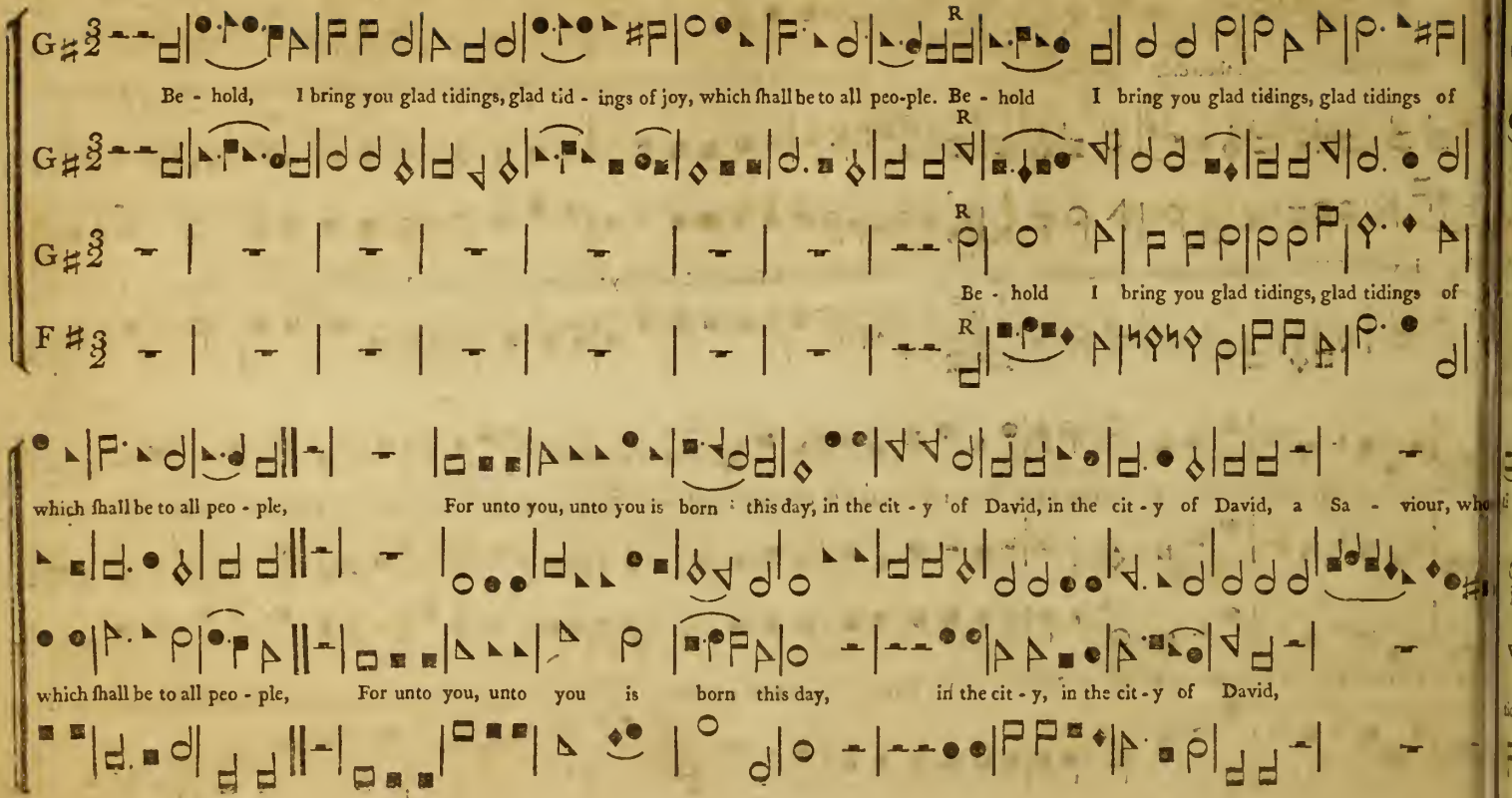

patience of hope, and the labor of love, the patience of hope and the labor of love. Our life is a dream, our time as a ſtream, glides ſwiftly a-way, glides
patience of hope, and the labor of love, the patience of hope and the labor of love. Our life is a dream, our time as a ſtream, glides ſwiftly a-way, glides
ſwiftly a-way, and the fugitive moment re-fuſes to ſtay. The arrow is flown, the moment is gone, the mil-le-ni-al year ruſhes on to our view, and eternity's
ſwiftly a-way, and the fugitive moment re-fuſes to ſtay. The arrow is flown, the moment is gone, the mil-le-ni-al year ruſhes on to our view, and eternity's

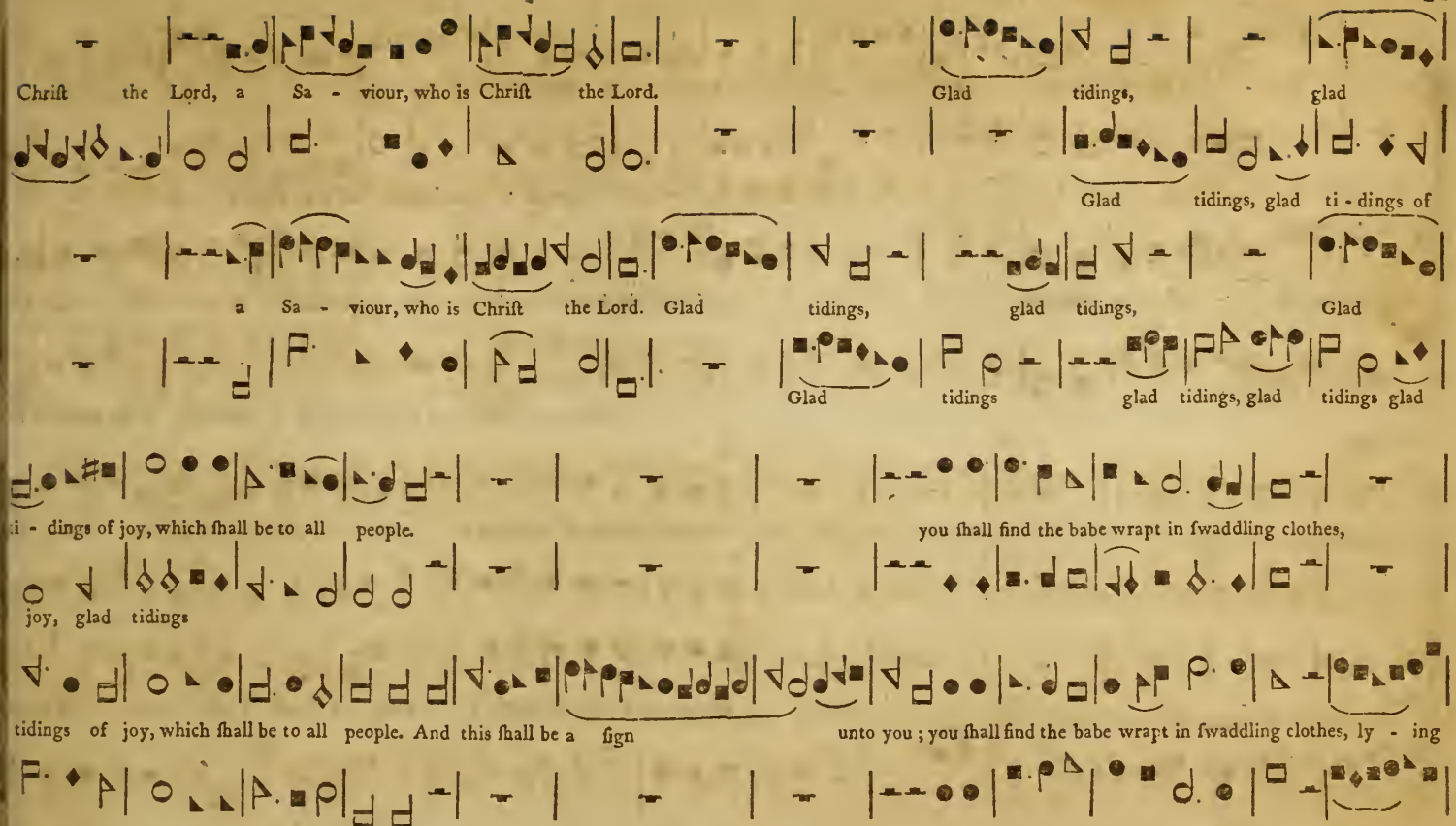

here, e - ter-ni-ty's here, the mil - le-ni-al year ruſhes on to our view, and e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here.
here, e - ter ni-ty's here, the mil - le-ni-al year ruſhes on to our view, and e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here, e - ter-ni-ty's here.

Moderate.

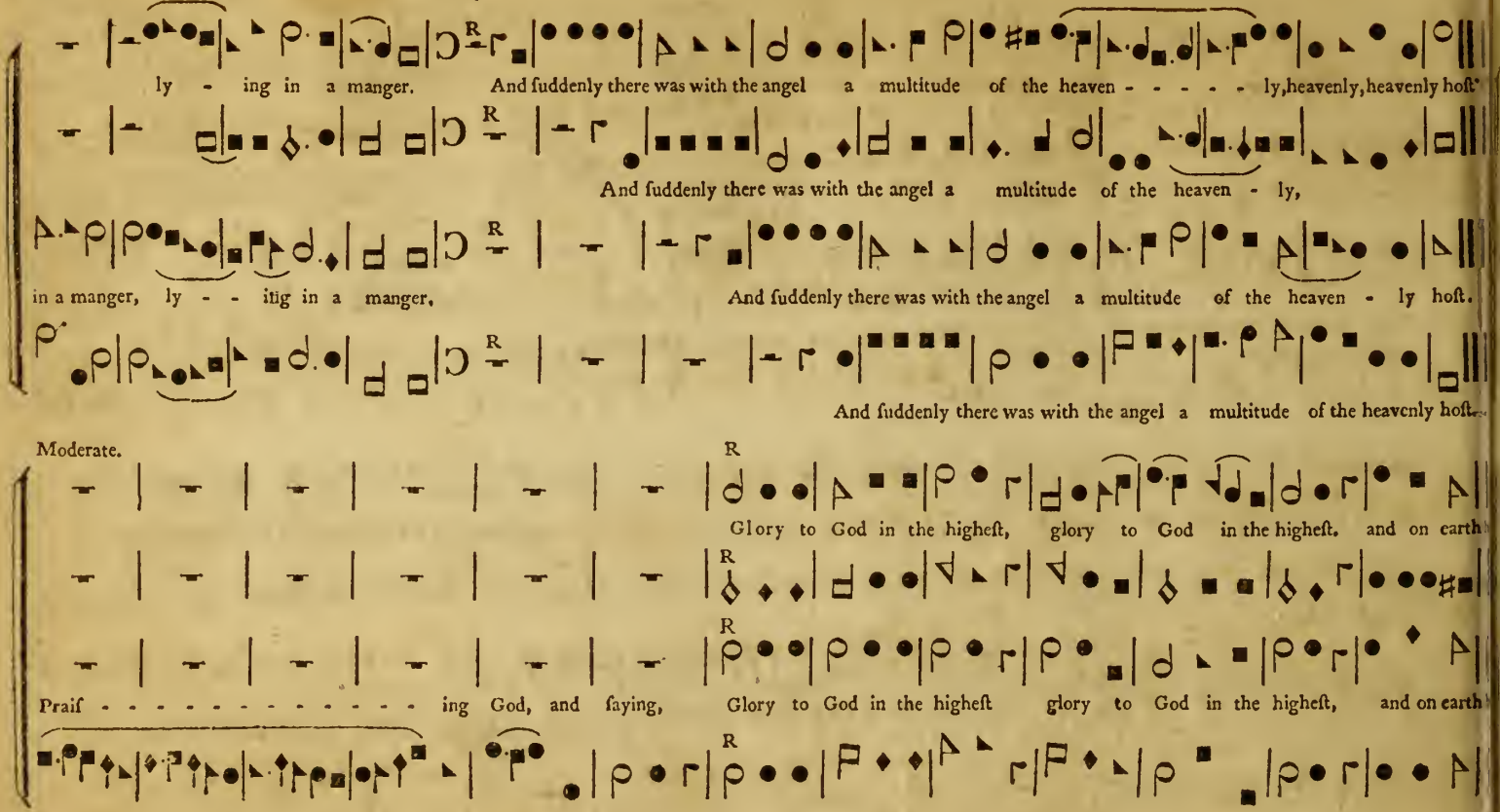

O that each in the day of his coming may ſay, I have fought my way thro', have fought my way thro'. I have finiſh'd the work thou didſt give me
O that each in the day of his coming may ſay, I have fought my way thro', have fought my way thro'. I have finiſh'd the work thou didſt give me

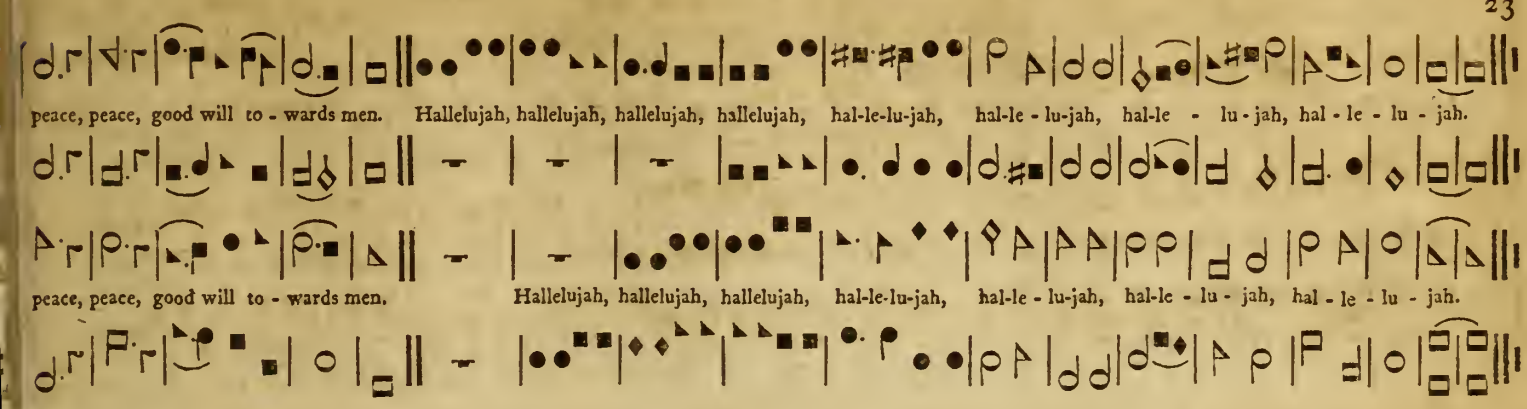

Slow.
do, have finish'd the work thou didst give me to do. O that each from the Lord may receive the glad word, Well and faith-ful-ly done, faithfully done,
do, have finish'd the work thou didst give me to do. O that each from the Lord may receive the glad word, Well and faith-ful-ly done, faithfully done,
Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne, and sit down on my throne.
Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne. Enter into my joy, and sit down on my throne, and sit down on my throne.


Be - hold, I bring you glad tidings, glad tid - ings of joy, which shall be to all peo-ple. Be - hold I bring you glad tidings, glad tidings of
Be - hold I bring you glad tidings, glad tidings of
which shall be to all peo - ple, For unto you, unto you is born this day, in the cit - y of David, in the cit - y of David, a Sa - viour, who
which shall be to all peo - ple, For unto you, unto you is born this day, in the cit - y, in the cit - y of David,

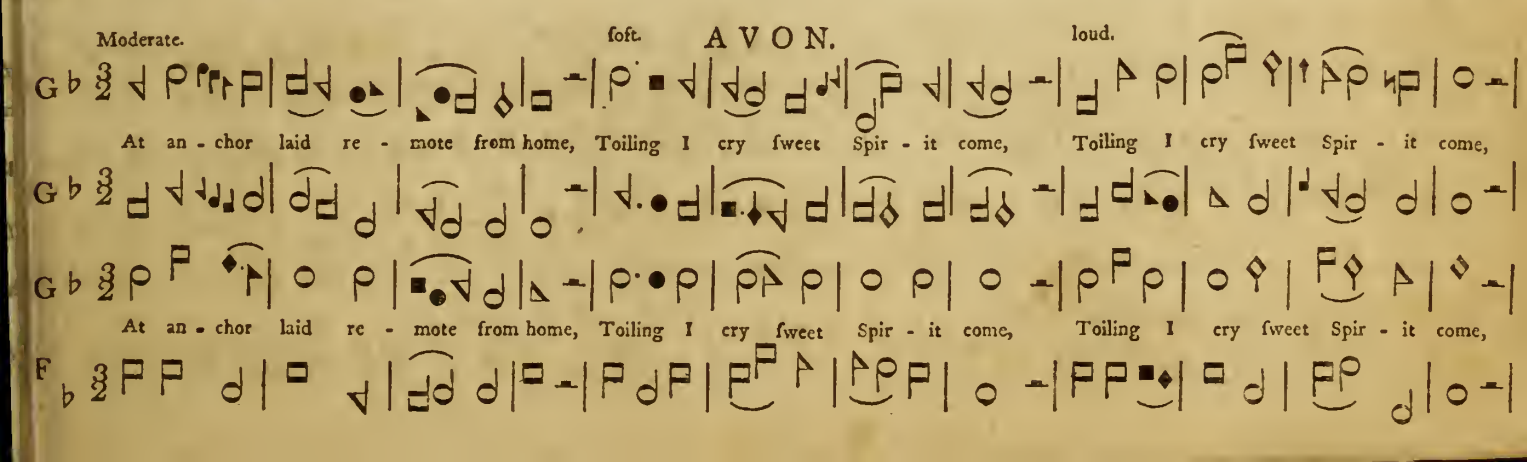

Chriſt the Lord, a Sa - viour, who is Chriſt the Lord.
Glad tidings, glad
Glad tidings, glad ti - dings of
a Sa - viour, who is Chriſt the Lord. Glad tidings, glad tidings, Glad
Glad tidings glad tidings, glad tidings glad
i - dings of joy, which ſhall be to all people.
you ſhall find the babe wrapt in ſwaddling clothes,
joy, glad tidings
tidings of joy, which ſhall be to all people. And this ſhall be a ſign
unto you ; you ſhall find the babe wrapt in ſwaddling clothes, ly - ing

Lively.


ly - ing in a manger. And ſuddenly there was with the angel a multitude of the heaven - - - - - ly, heavenly, heavenly hoſt
And ſuddenly there was with the angel a multitude of the heaven - ly,
in a manger, ly - - ing in a manger, And ſuddenly there was with the angel a multitude of the heaven - ly hoſt.
And ſuddenly there was with the angel a multitude of the heavenly hoſt.
Moderate.
Glory to God in the higheſt, glory to God in the higheſt. and on earth
Praiſ - - - - - - - - - - - - ing God, and ſaying, Glory to God in the higheſt glory to God in the higheſt, and on earth


peace, peace, good will to - wards men. Hallelujah, hallelujah, hallelujah, hallelujah, hal-le-lu-jah, hal-le - lu-jah, hal-le - lu - jah, hal - le - lu - jah.
peace, peace, good will to - wards men. Hallelujah, hallelujah, hallelujah, hal-le-lu-jah, hal-le - lu-jah, hal-le - lu - jah, hal - le - lu - jah.

AVON.


Moderate.
ſoft.
loud.
At an - chor laid re - mote from home, Toiling I cry ſweet Spir - it come, Toiling I cry ſweet Spir - it come,
At an - chor laid re - mote from home, Toiling I cry ſweet Spir - it come, Toiling I cry ſweet Spir - it come,

Soft. Loud. Very ſoft.

Ce - leſt - ial breeze no lon - ger ſtay; But ſwell my ſails, and ſpeed my way, But ſwell my ſails, and ſpeed my way. Fain would I mount.

Ce - leſt - ial breeze no lon - ger ſtay; But ſwell my ſails, and ſpeed my way.

Loud. Soft.

fain would I glow; Fain would I mount, fain would I glow; And looſe my ca - ble, and looſe my ca - ble from be - low.

Fain would I mount, fain would I glow; and looſe my ca - ble from be - low.

Loud.

But I can on - ly ſpread my ſail; Thou, thou muſt breathe th' au - ſpici - ous gale, But I can on - ly ſpread my ſail;

But I can on - ly ſpread my ſail; Thou, thou muſt breathe th' au - ſpici - ous gale, But I can on - ly ſpread my ſail;

Soft: Loud.

Thou, thou muſt breathe th' au - ſpi - cious gale, Thou, thou muſt breathe, Thou, thou muſt breathe th' au - ſpi - cious gale.

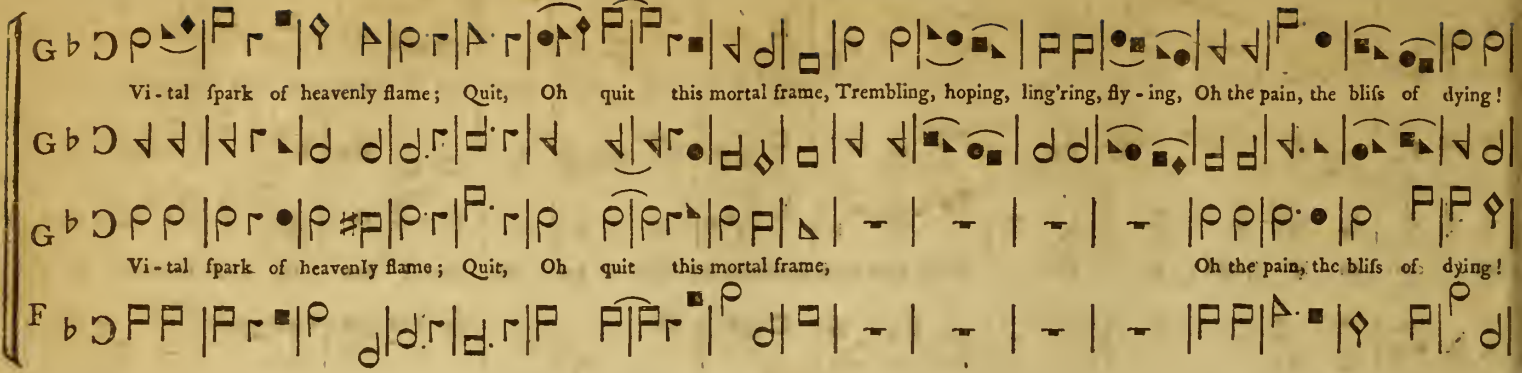
Thou, thou muſt breathe, Thou, thou muſt breathe th' au - ſpi - cious gale.

D

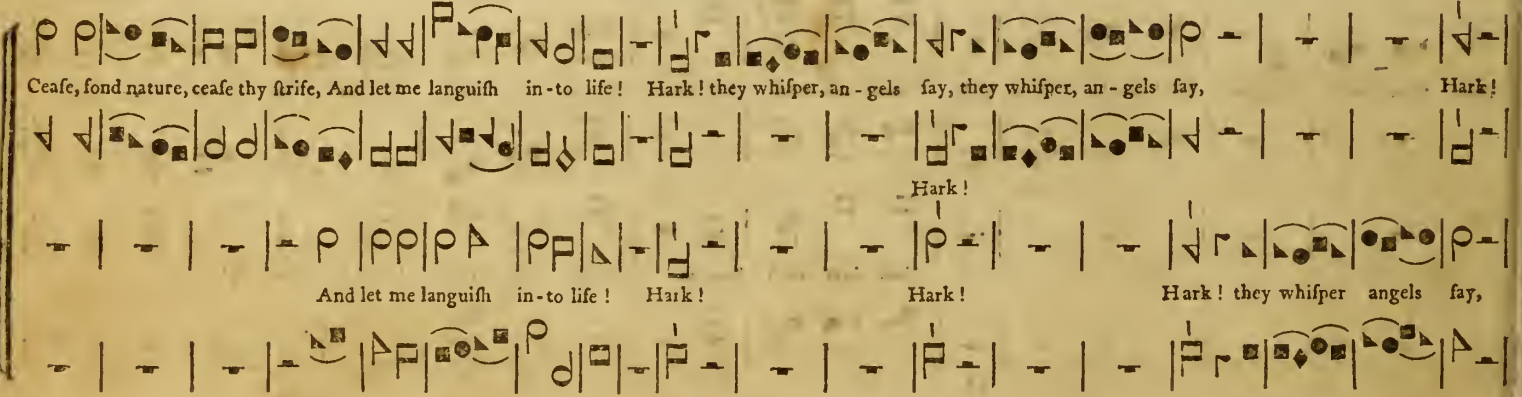
Moderate.

NEW YORK.

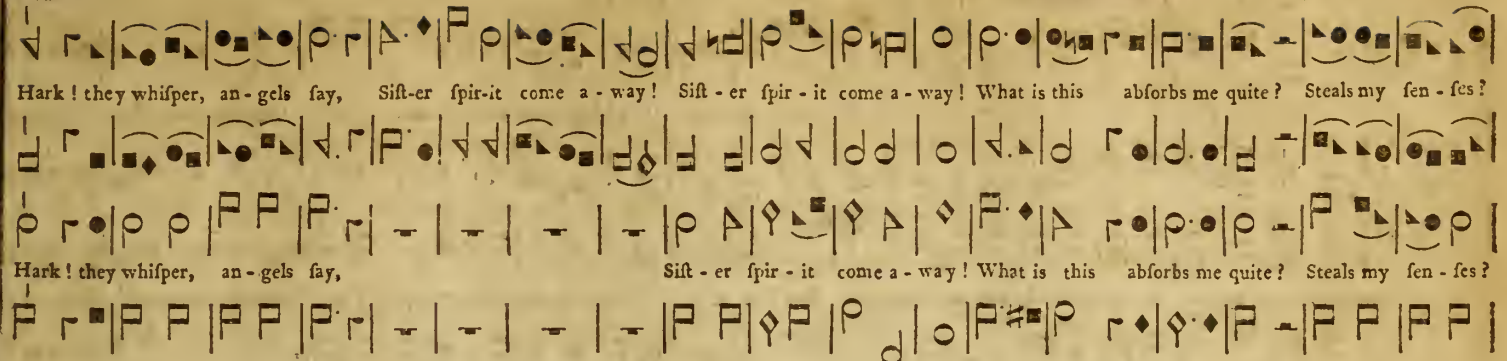
Slow and ſoft. Increaſe.



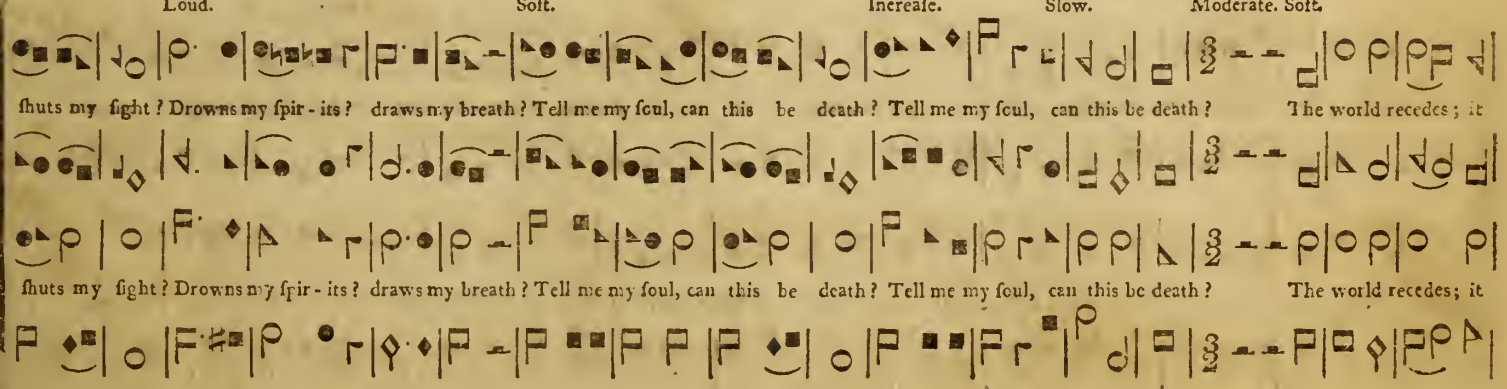
Slow and ſoft. Increaſe. Cheerful. Soft.



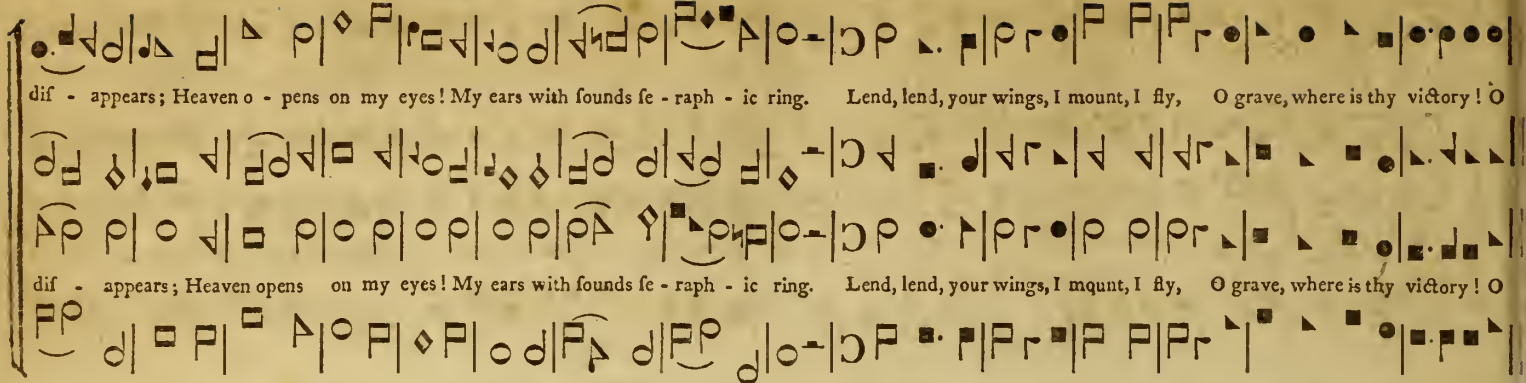
Loud. Soft. Loud. Moderate and Soft.



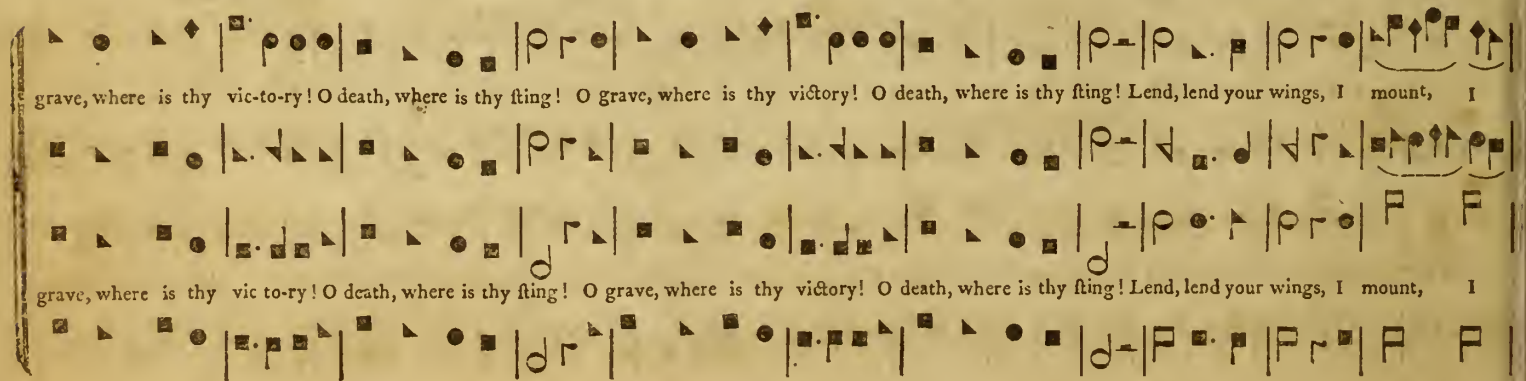
Loud. Soft. Increaſe. Slow. Moderate. Soft.

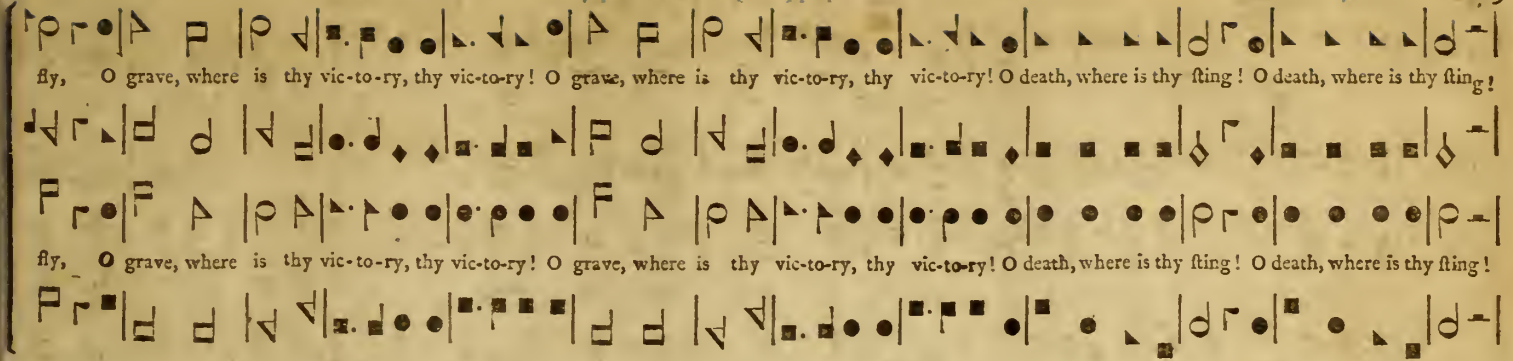


Increaſe. Loud. Diminiſh. Increaſe. Cheerful.

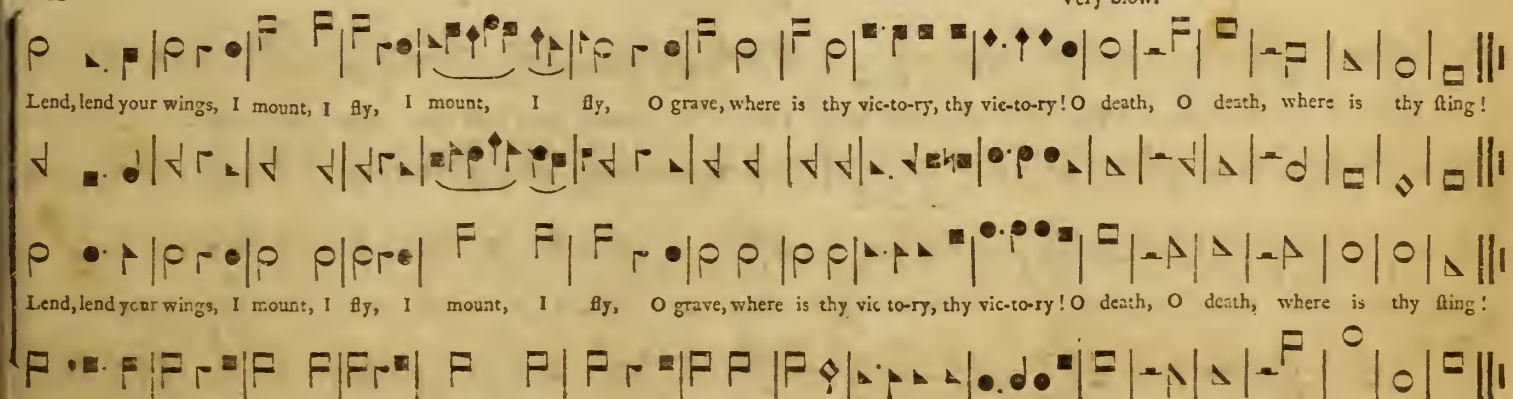


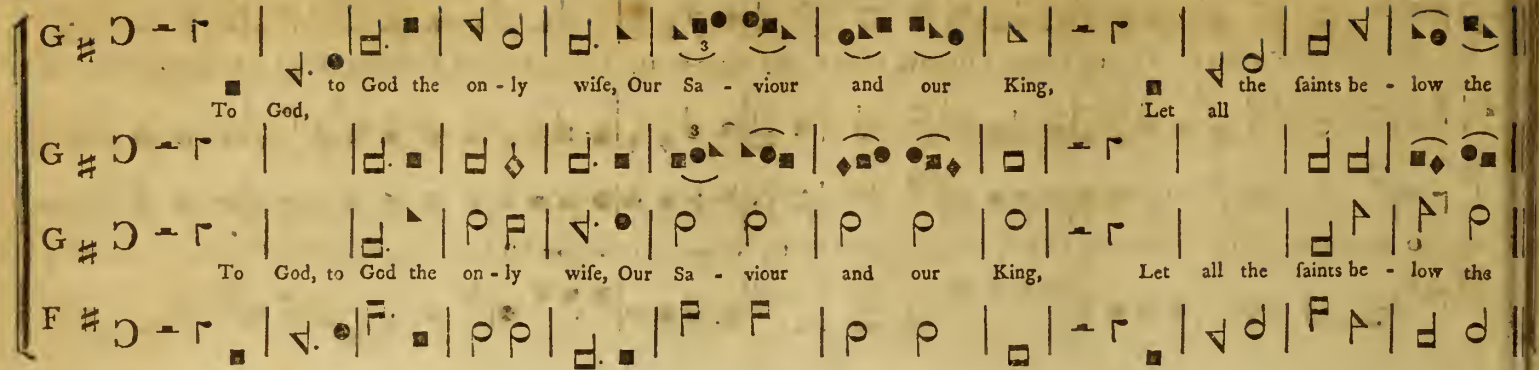
Soft.



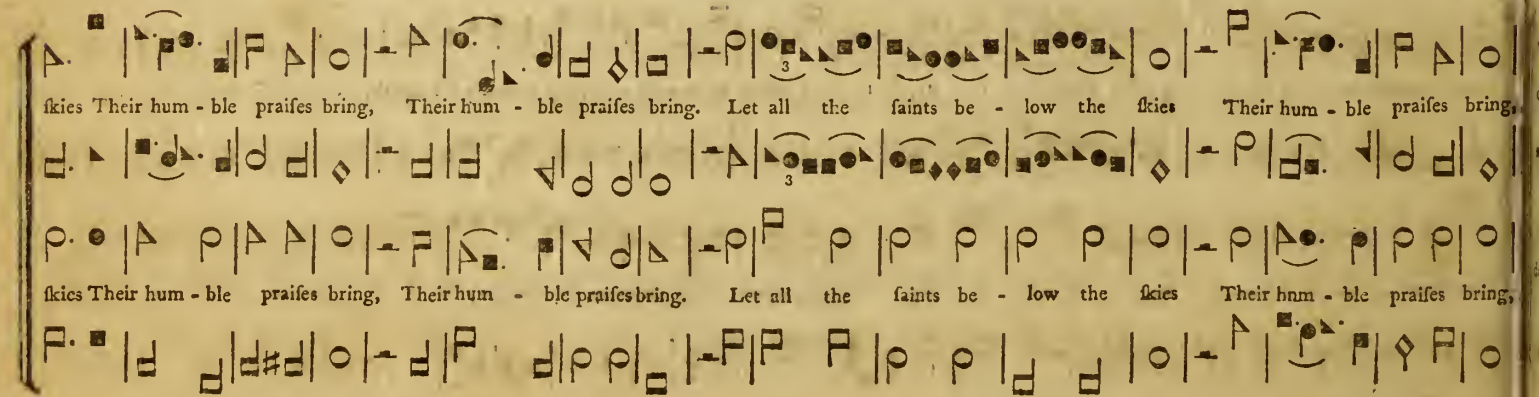


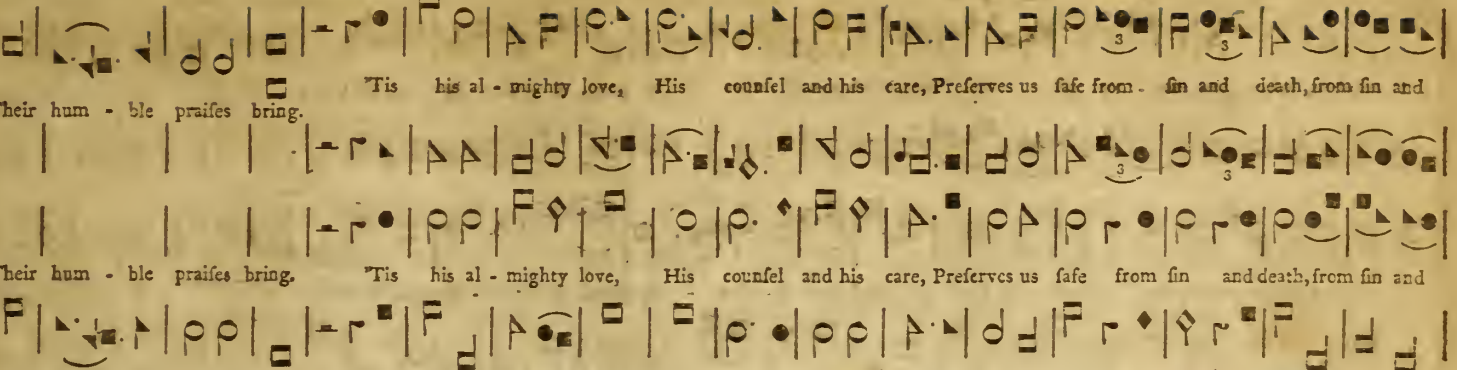
Loud. Very Slow.



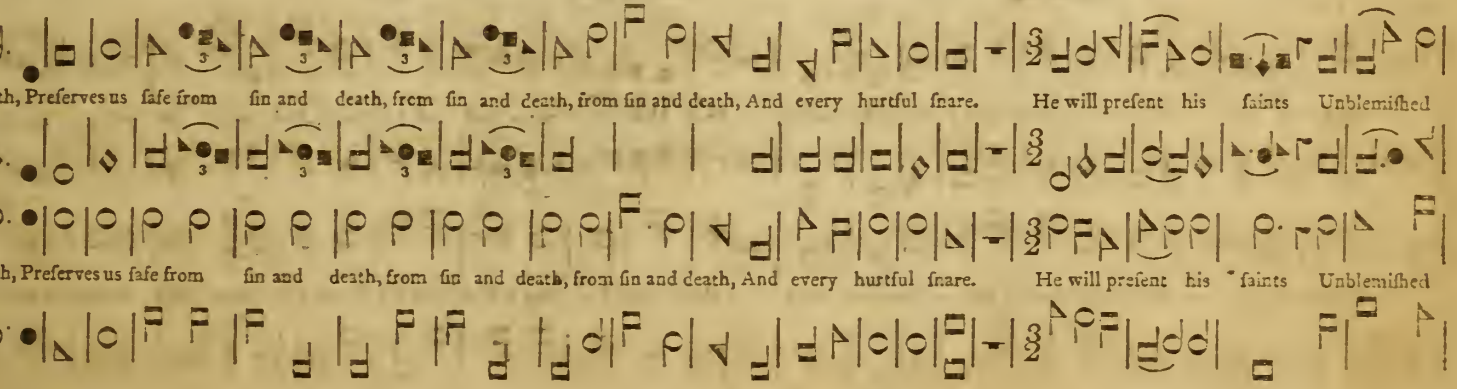

to God the on - ly wife, Our Sa - viour and our King, the faints be - low the
To God,
Let all
To God, to God the on - ly wife, Our Sa - viour and our King, Let all the faints be - low the

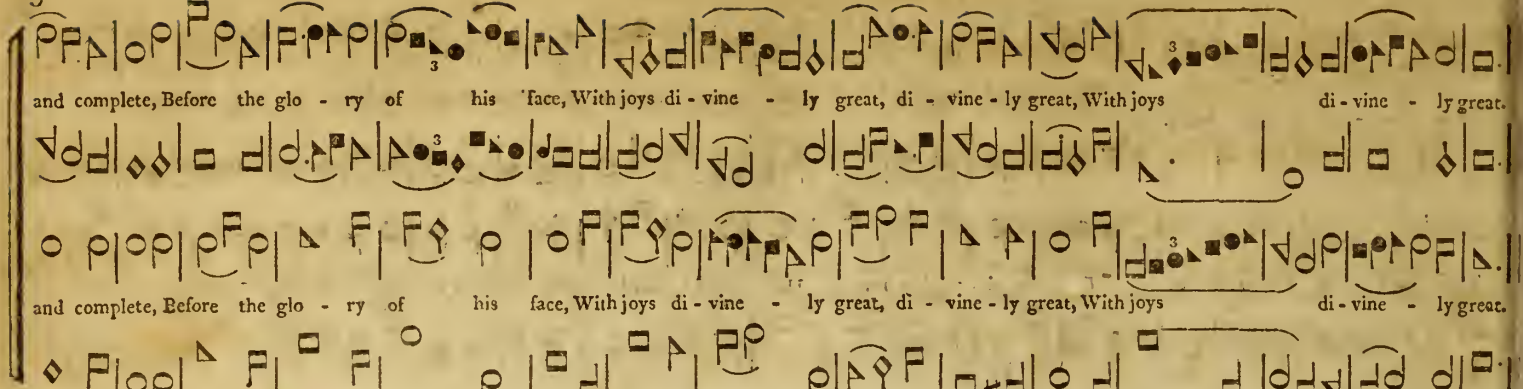
Soft.


fkies Their hum - ble praifes bring, Their hum - ble praifes bring. Let all the faints be - low the fkies Their hum - ble praifes bring,
fkies Their hum - ble praifes bring, Their hum - ble praifes bring. Let all the faints be - low the fkies Their hum - ble praifes bring,

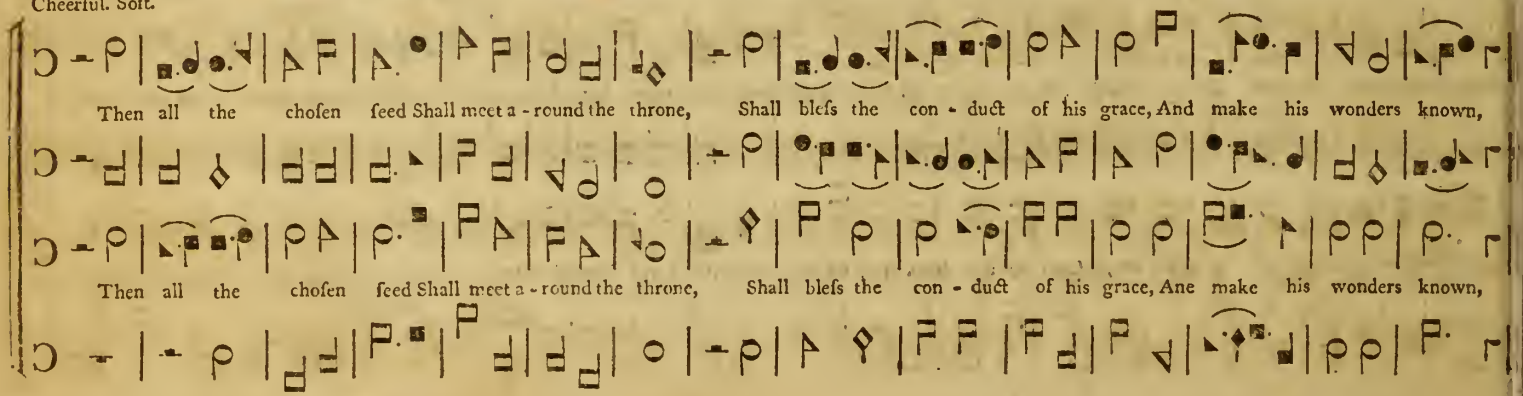


Loud. Soft. Octaves. Loud. Moderate.

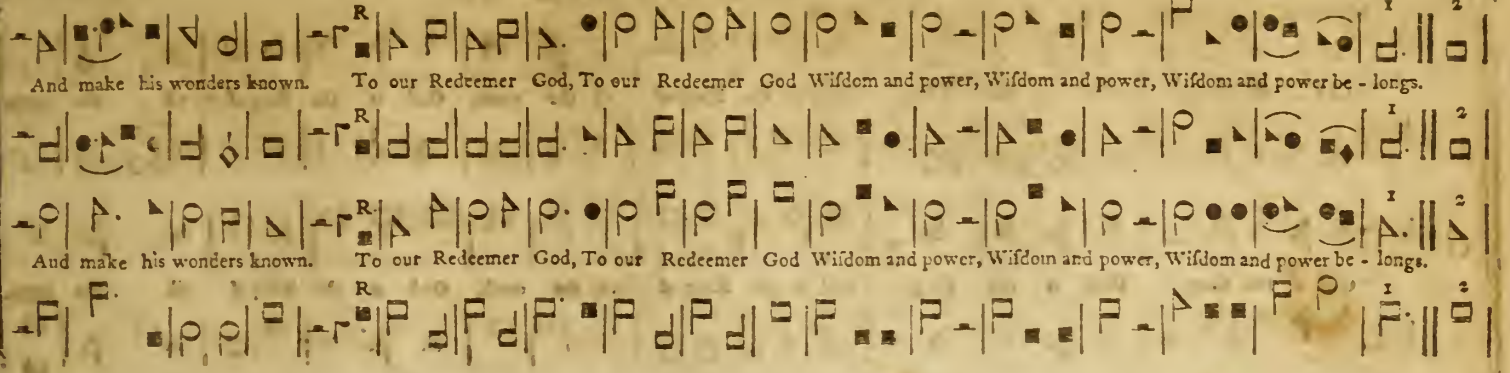




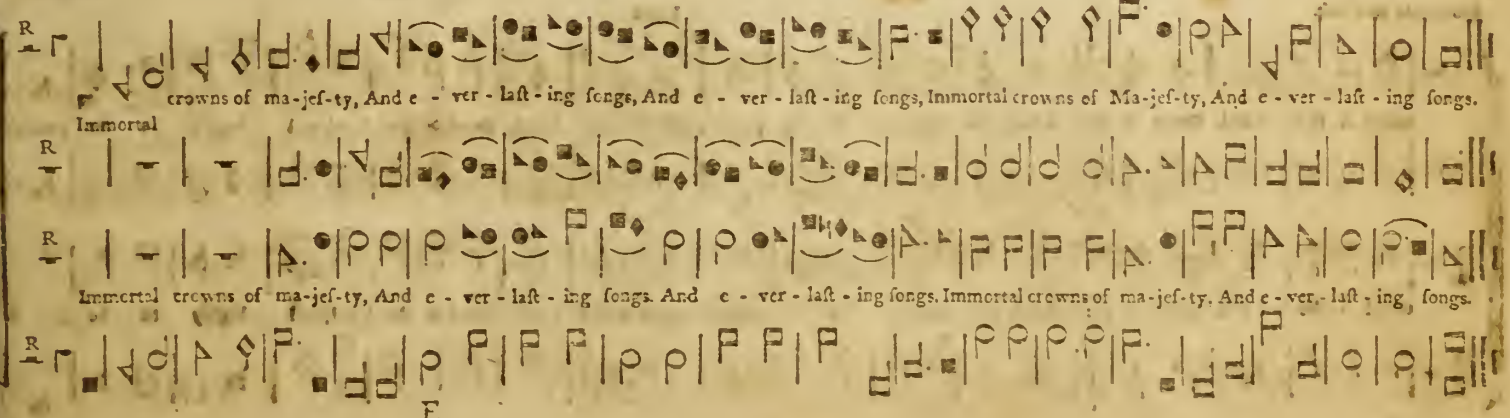
Cheerful. Soft.

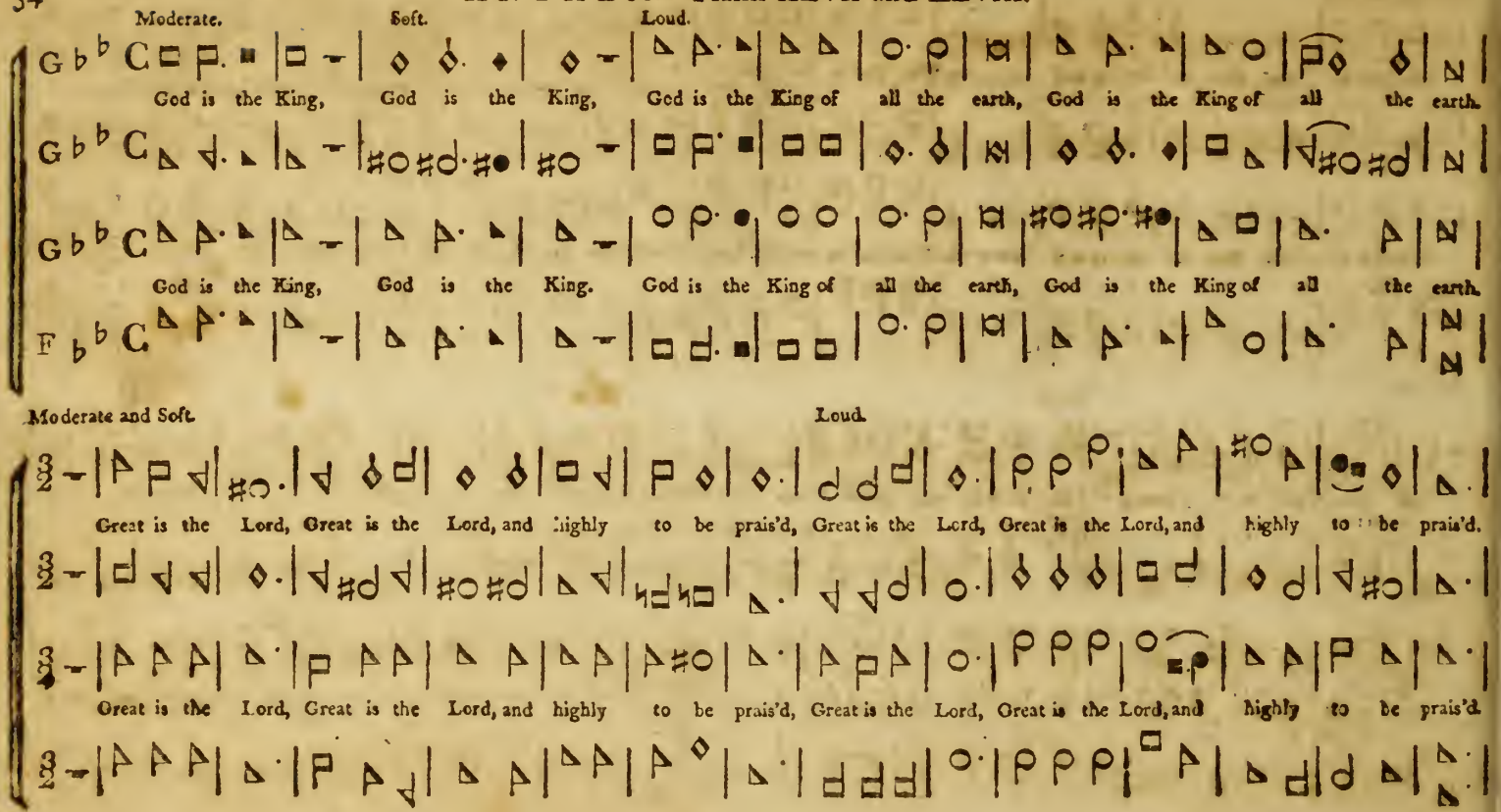


Loud. Lively. Soft. Loud. Soft. Loud.

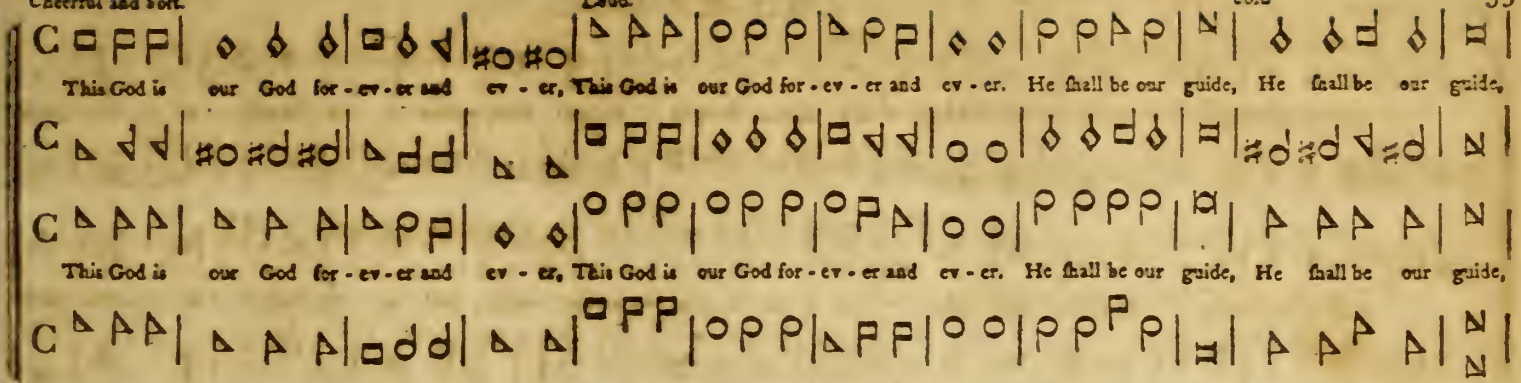


Moderate. Soft. Loud.

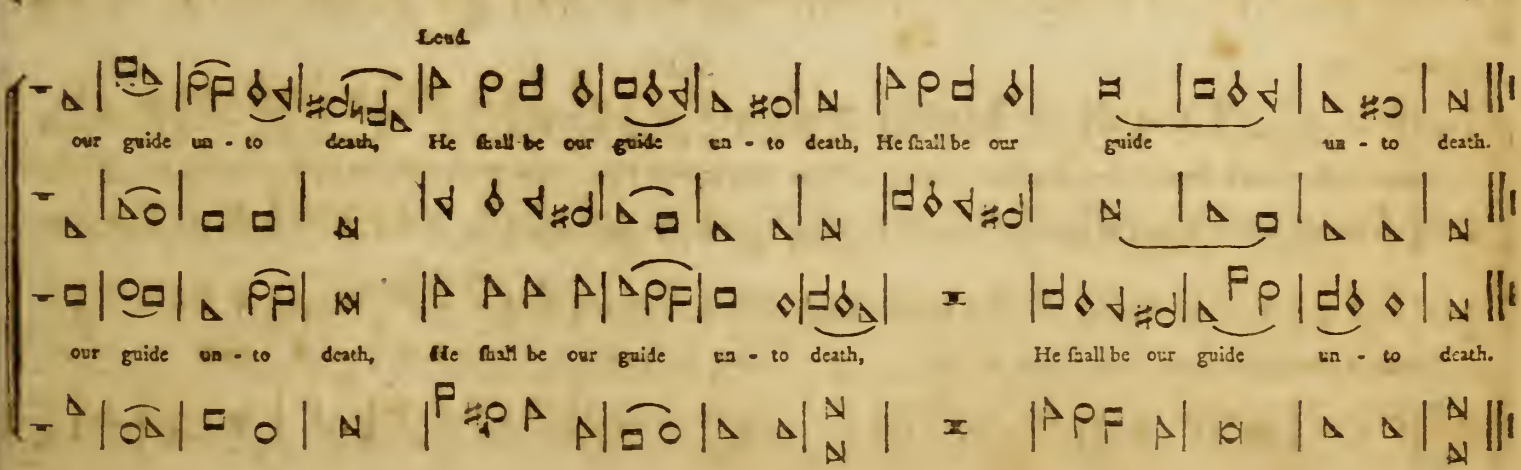


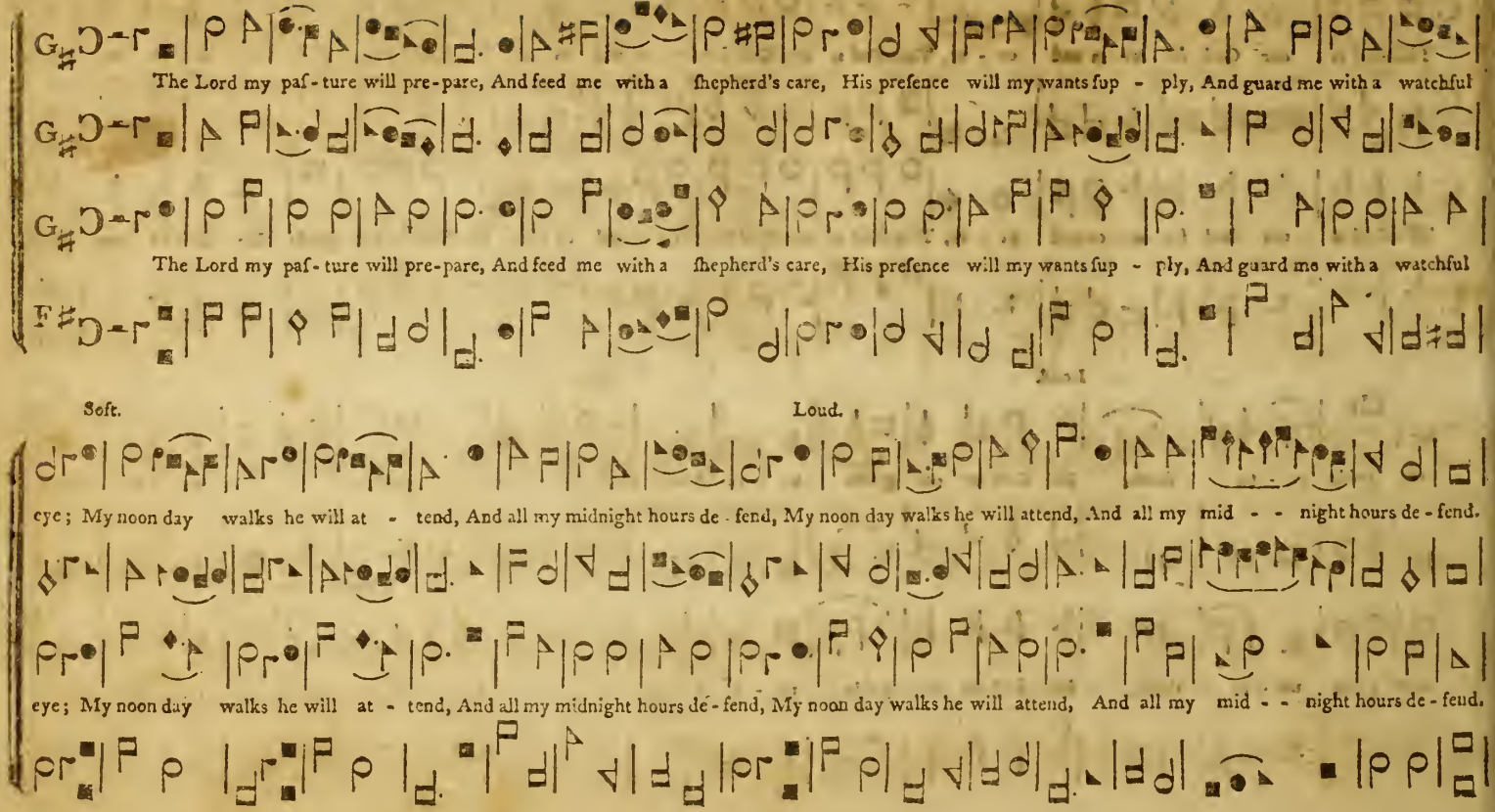

Moderate.
Soft.
Loud.
God is the King, God is the King, God is the King of all the earth, God is the King of all the earth.
God is the King, God is the King. God is the King of all the earth, God is the King of all the earth.
Moderate and Soft.
Loud.
Great is the Lord, Great is the Lord, and highly to be prais'd, Great is the Lord, Great is the Lord, and highly to be prais'd.
Great is the Lord, Great is the Lord, and highly to be prais'd, Great is the Lord, Great is the Lord, and highly to be prais'd.

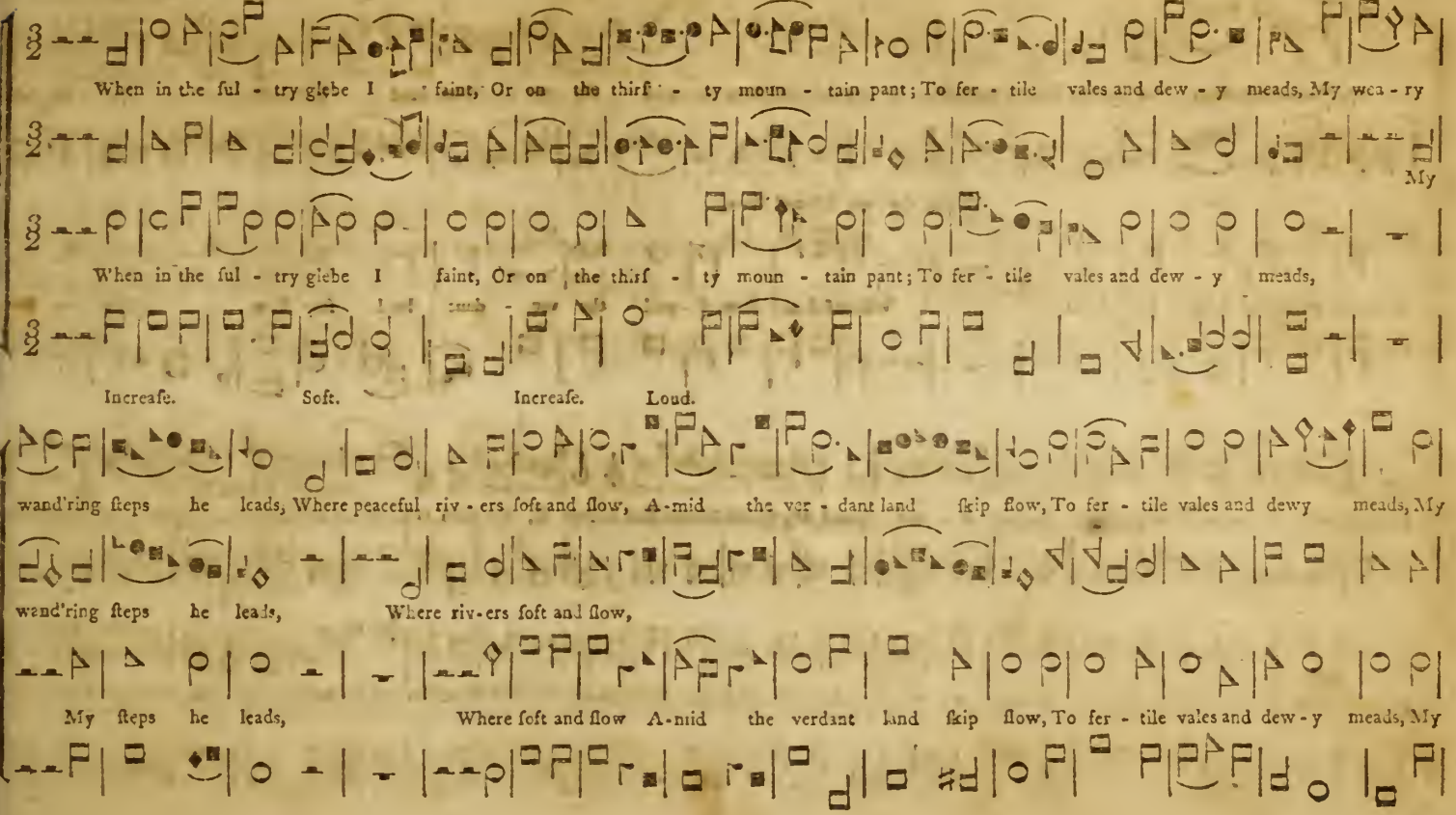
Cheerful and Soft. Loud. Soft.



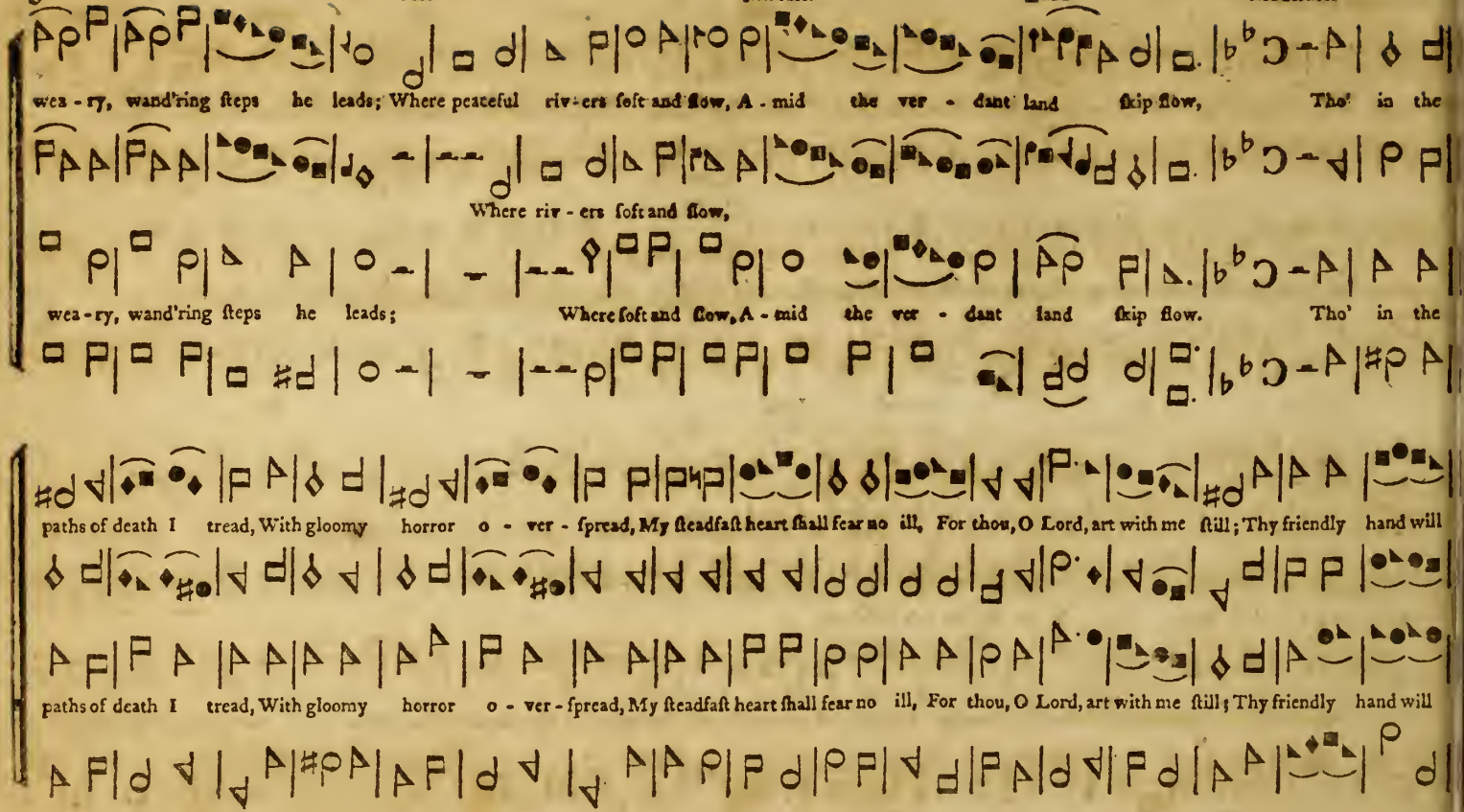
Loud.




The Lord my paſ - ture will pre-pare, And feed me with a ſhepherd's care, His preſence will my wants ſup - ply, And guard me with a watchful
The Lord my paſ - ture will pre-pare, And feed me with a ſhepherd's care, His preſence will my wants ſup - ply, And guard me with a watchful
Soft.
Loud.
eye; My noon day walks he will at - tend, And all my midnight hours de - fend, My noon day walks he will attend, And all my mid - - night hours de - fend.
eye; My noon day walks he will at - tend, And all my midnight hours de - fend, My noon day walks he will attend, And all my mid - - night hours de - fend.

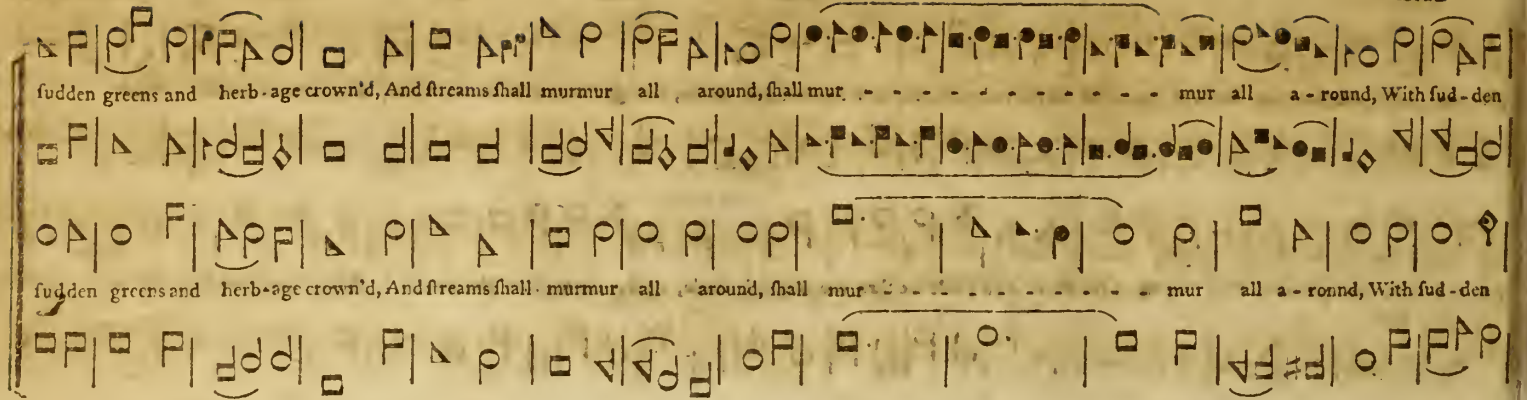

When in the ful - try glebe I faint, Or on the thirf - ty moun - tain pant; To fer - tile vales and dew - y meads, My wea - ry
My
When in the ful - try glebe I faint, Or on the thirf - ty moun - tain pant; To fer - tile vales and dew - y meads,
Increaſe. Soft. Increaſe. Loud.
wand'ring ſteps he leads, Where peaceful riv - ers ſoft and flow, A - mid the ver - dant land ſkip flow, To fer - tile vales and dewy meads, My
wand'ring ſteps he leads, Where riv-ers ſoft and flow,
My ſteps he leads, Where ſoft and flow A - mid the verdant land ſkip flow, To fer - tile vales and dew - y meads, My

Soft. Increase. Loud. Moderate.

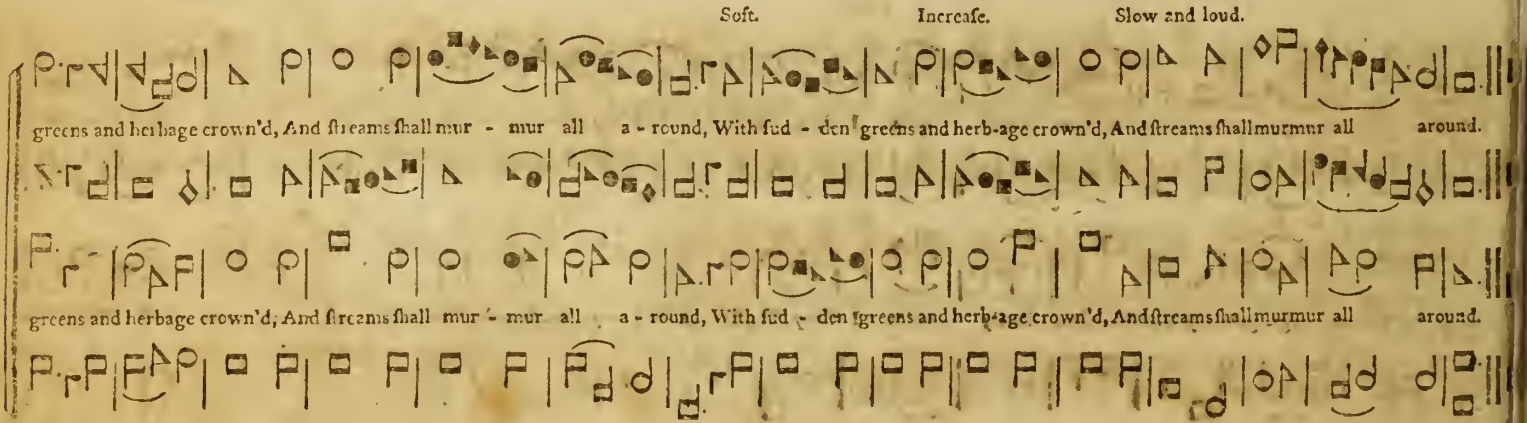


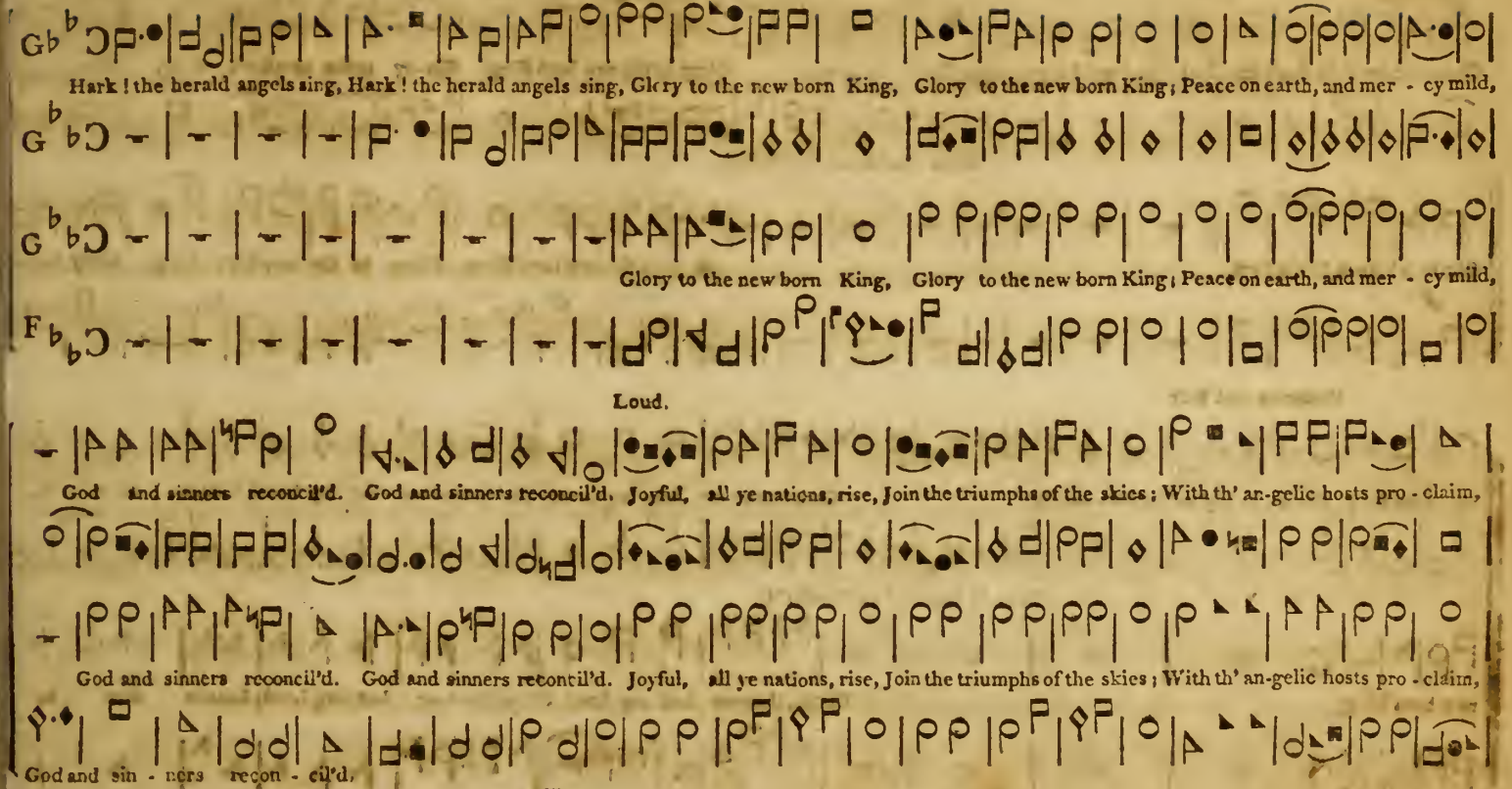
give me aid, And guide me thro' the dread-ful shade, And guide me thro' the dreadful shade, And guide me thro' the dread-ful shade, the dread-ful shade.
give me aid, And guide me thro' the dread-ful shade. And guide me thro' the dreadful shade, And guide me thro' the dread-ful shade, the dread-ful shade.
Tho' in a bare and rug - ged way, Thro' de-vious lonely wilds I stray, Thy bounty shall my pains beguile; The barren wil - der - nefs shall smile, With
Tho' in a bare and rug - ged way, Thro' de-vious lonely wilds I stray, Thy bounty shall my pains beguile; The barren wil - der - nefs shall smile, With

Soft. Loud.

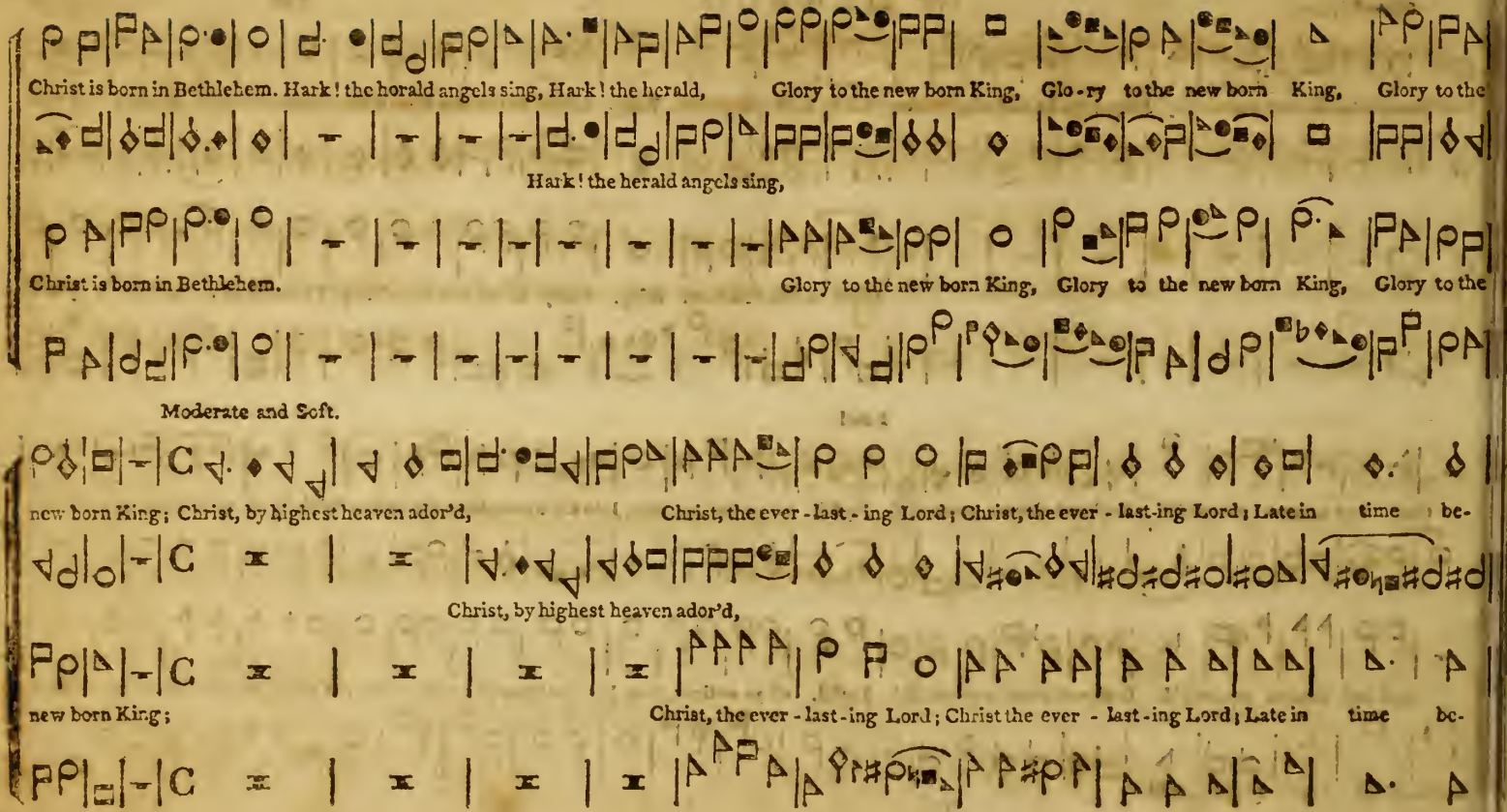


Soft. Increaſe. Slow and loud.

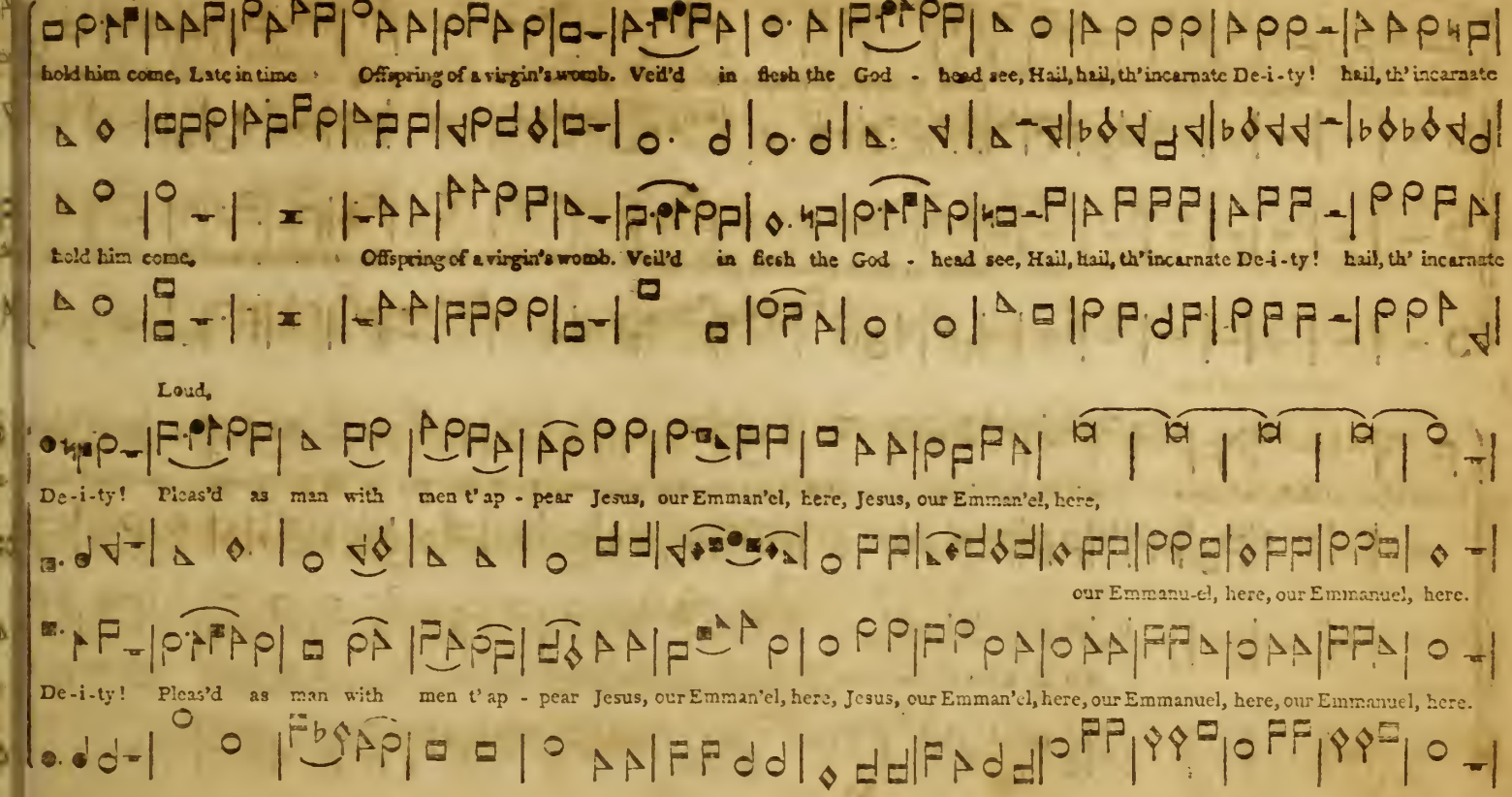



Hark! the herald angels sing, Hark! the herald angels sing, Glory to the new born King, Glory to the new born King; Peace on earth, and mer - cy mild,
Glory to the new born King, Glory to the new born King; Peace on earth, and mer - cy mild,
Loud.
God and sinners reconcil'd. God and sinners reconcil'd. Joyful, all ye nations, rise, Join the triumphs of the skies; With th' an-gelic hosts pro - claim,
God and sinners reconcil'd. God and sinners reconcil'd. Joyful, all ye nations, rise, Join the triumphs of the skies; With th' an-gelic hosts pro - claim,
God and sin - ners recon - cil'd.

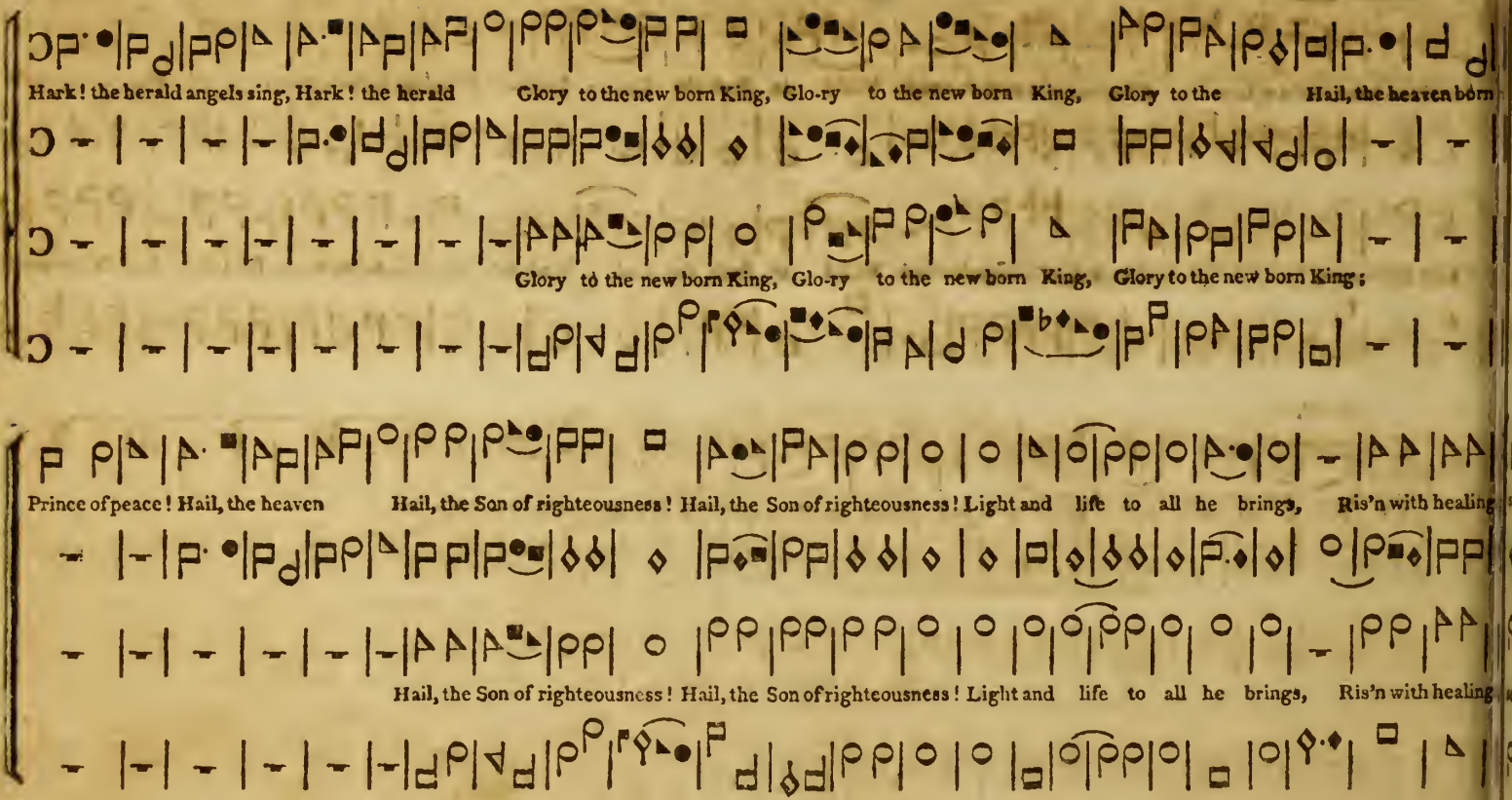
Slow.

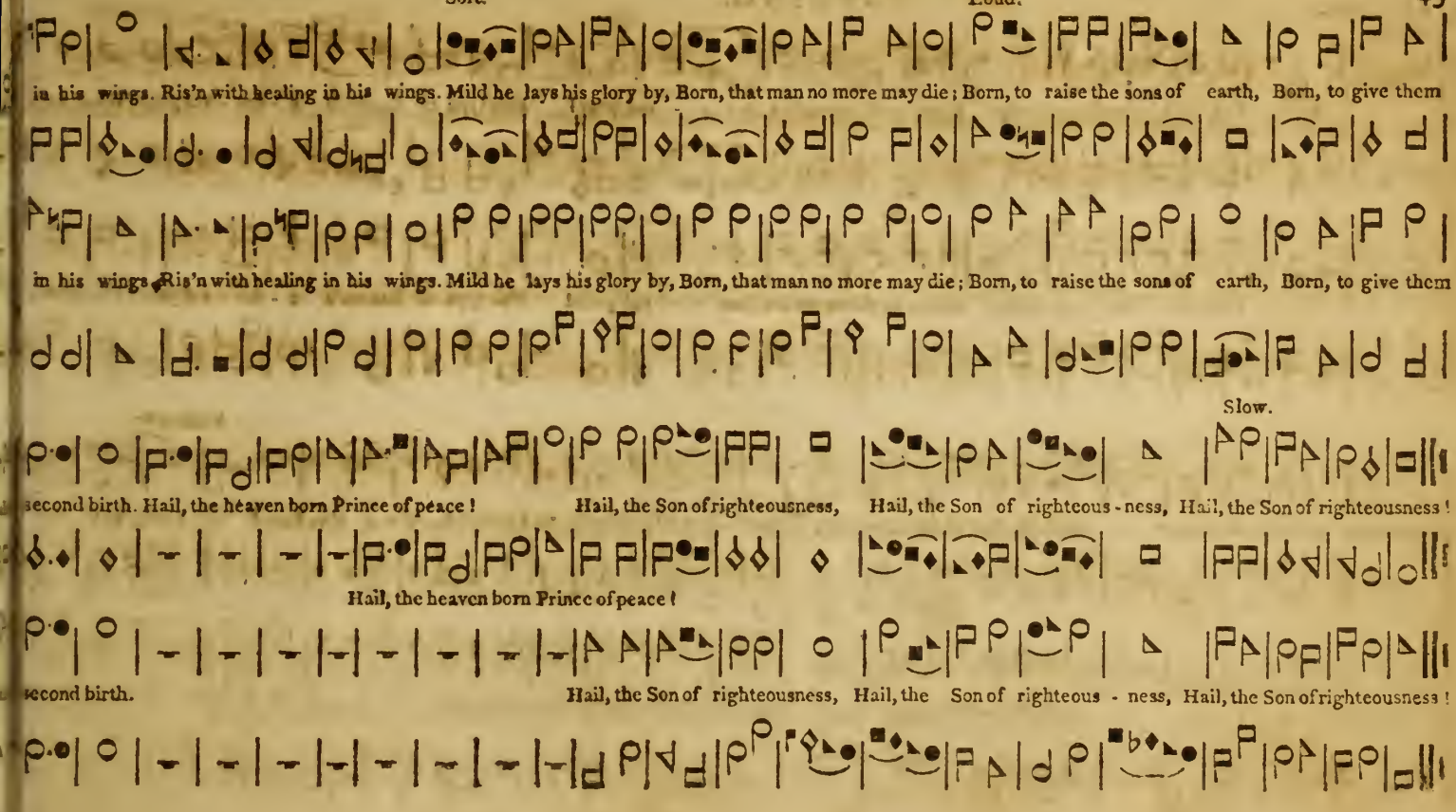

Christ is born in Bethlehem. Hark! the horald angels sing, Hark! the herald, Glory to the new born King, Glo-ry to the new born King, Glory to the
Hark! the herald angels sing,
Christ is born in Bethlehem. Glory to the new born King, Glory to the new born King, Glory to the
Moderate and Soft.
new born King; Christ, by highest heaven ador'd, Christ, the ever-last-ing Lord; Christ, the ever-last-ing Lord; Late in time be-
Christ, by highest heaven ador'd,
new born King; Christ, the ever-last-ing Lord; Christ the ever-last-ing Lord; Late in time be-

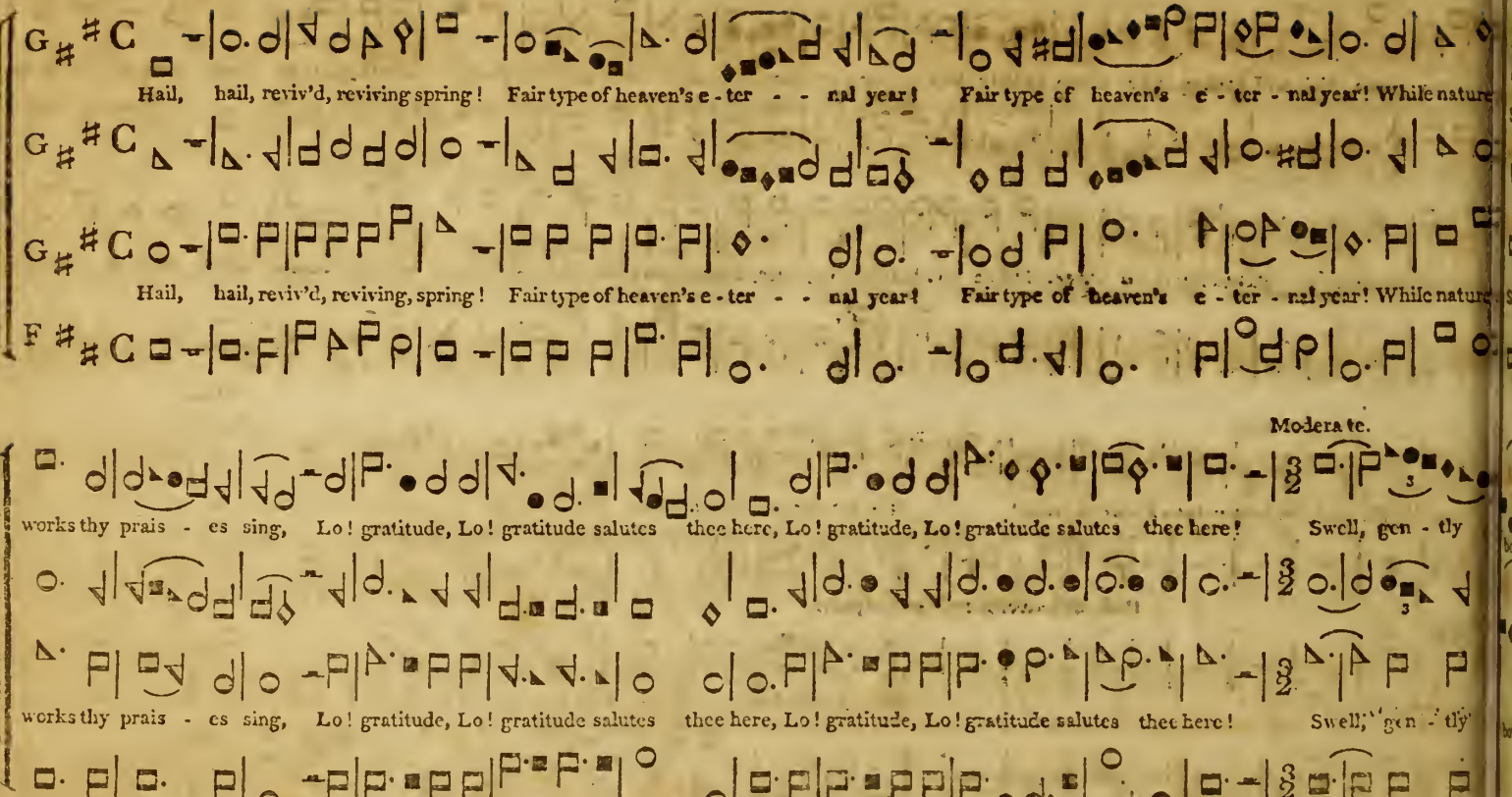
Loud. Soft.

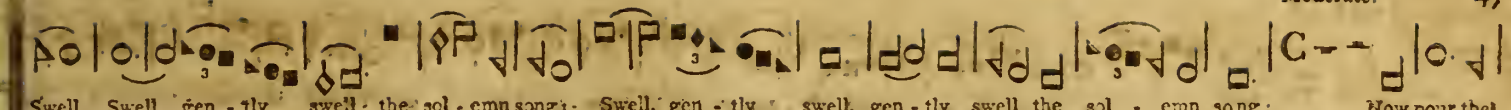

hold him come, Late in time Offspring of a virgin's womb. Veil'd in flesh the God - head see, Hail, hail, th'incarnate De-i-ty! hail, th'incarnate
Hold him come, Offspring of a virgin's womb. Veil'd in flesh the God - head see, Hail, hail, th'incarnate De-i-ty! hail, th' incarnate
Loud,
De-i-ty! Pleas'd as man with men t'ap - pear Jesus, our Emman'el, here, Jesus, our Emman'el, here,
our Emmanu-el, here, our Emmanuel, here.
De-i-ty! Pleas'd as man with men t'ap - pear Jesus, our Emman'el, here, Jesus, our Emman'el, here, our Emmanuel, here, our Emmanuel, here.

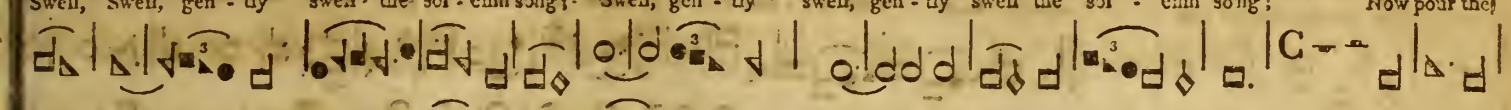
Cheerful. Slow. Cheerful.



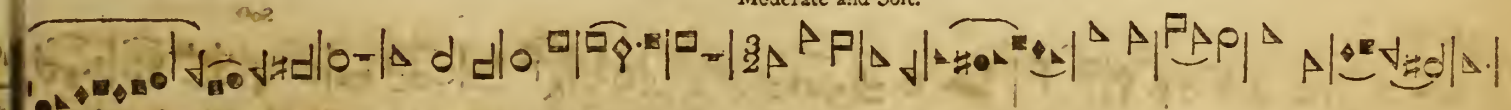

in his wings. Ris'n with healing in his wings. Mild he lays his glory by, Born, that man no more may die; Born, to raise the sons of earth, Born, to give them
in his wings. Ris'n with healing in his wings. Mild he lays his glory by, Born, that man no more may die; Born, to raise the sons of earth, Born, to give them
Slow.
second birth. Hail, the heaven born Prince of peace! Hail, the Son of righteousness, Hail, the Son of righteous-ness, Hail, the Son of righteousness!
Hail, the heaven born Prince of peace!
second birth. Hail, the Son of righteousness, Hail, the Son of righteous-ness, Hail, the Son of righteousness!

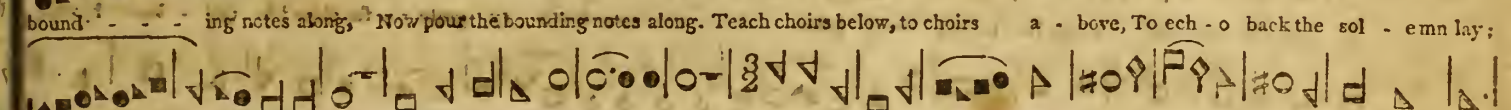

Hail, hail, reviv'd, reviving spring! Fair type of heaven's e - ter - - nal year! Fair type of heaven's e - ter - nal year! While nature
Hail, hail, reviv'd, reviving, spring! Fair type of heaven's e - ter - - nal year! Fair type of heaven's e - ter - nal year! While nature
Moderate.
works thy prais - es sing, Lo! gratitude, Lo! gratitude salutes thee here, Lo! gratitude, Lo! gratitude salutes thee here! Swell, gen - tly
works thy prais - es sing, Lo! gratitude, Lo! gratitude salutes thee here, Lo! gratitude, Lo! gratitude salutes thee here! Swell, gen - tly

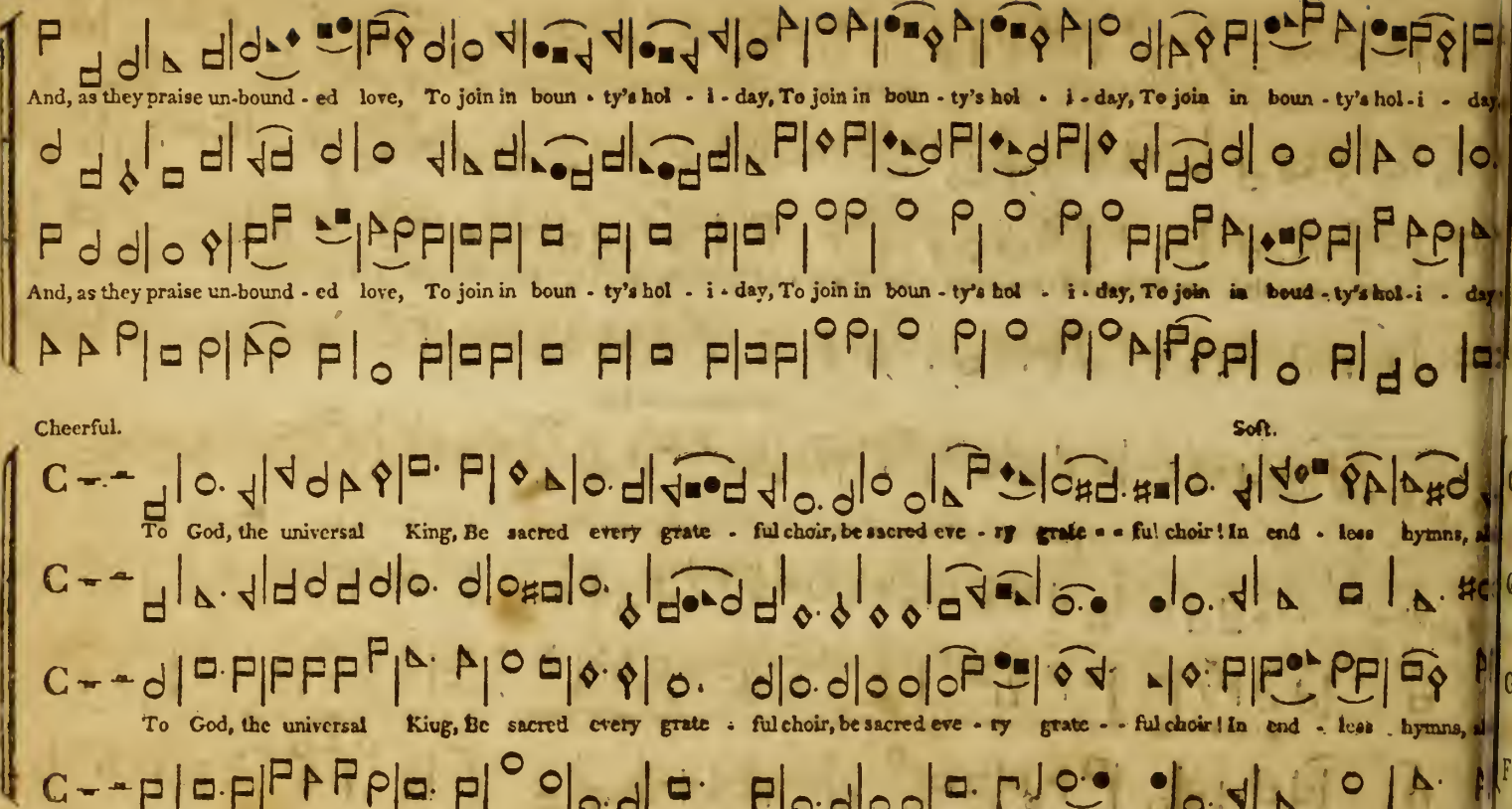


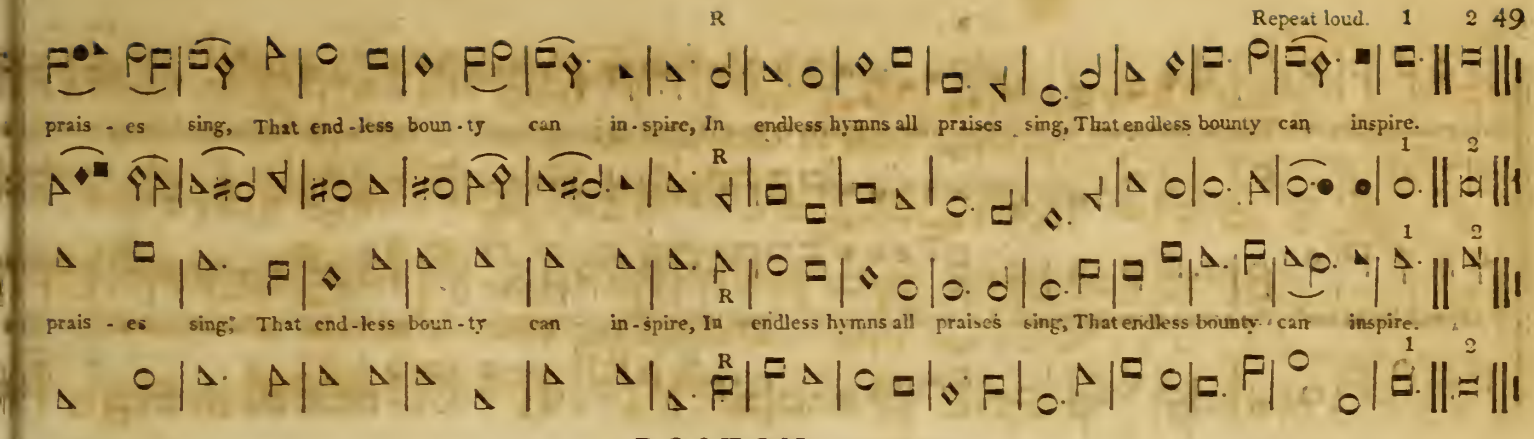


Moderate and Soft.

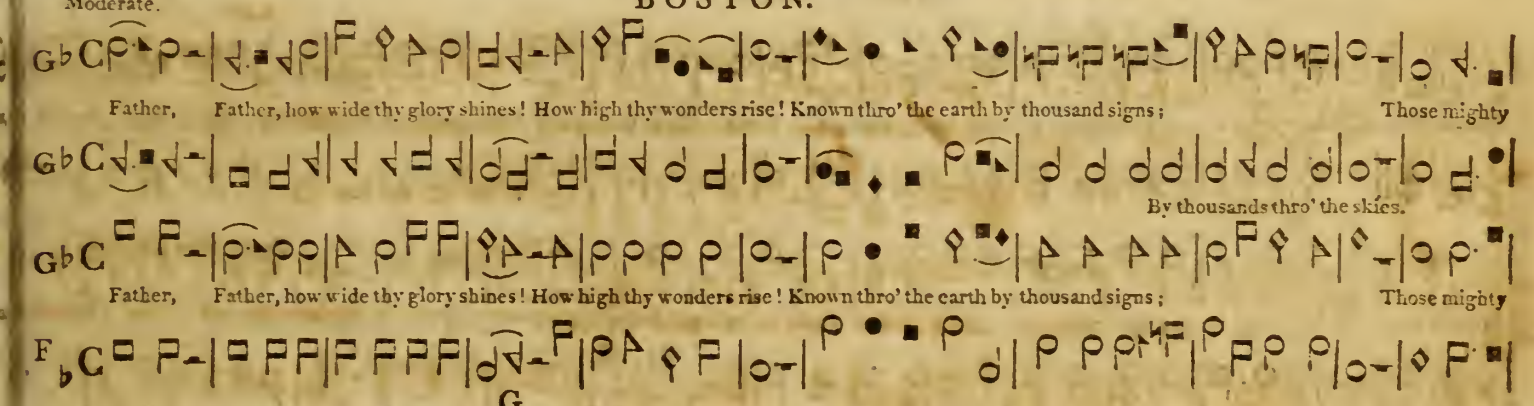




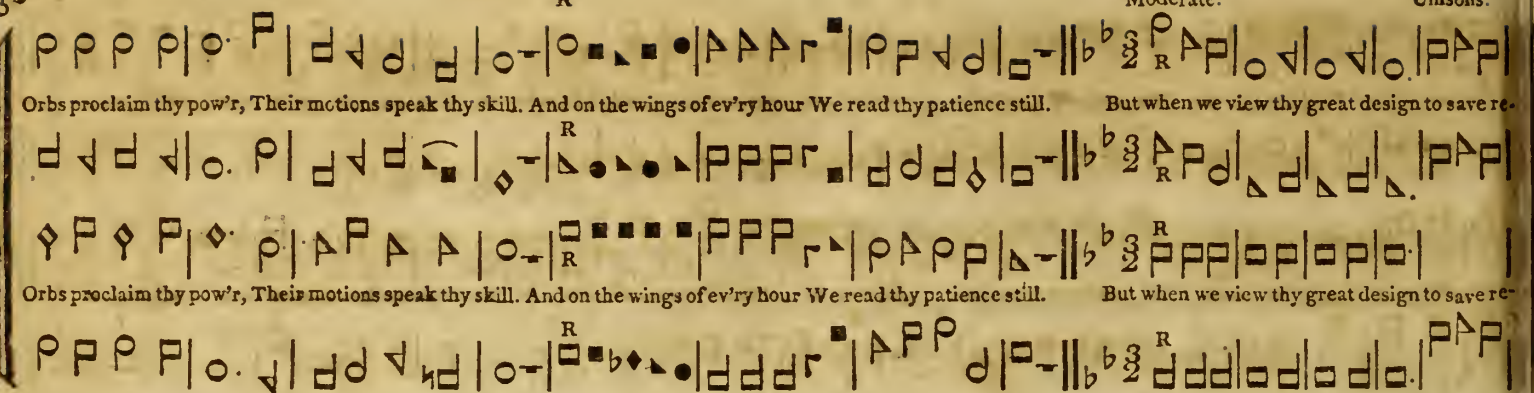

And, as they praise un-bound - ed love, To join in boun - ty's hol - i - day, To join in boun - ty's hol - i - day, To join in boun - ty's hol - i - day,
And, as they praise un-bound - ed love, To join in boun - ty's hol - i - day, To join in boun - ty's hol - i - day, To join in boud - ty's hol - i - day
Cheerful.
Soft.
To God, the universal King, Be sacred every grate - ful choir, be sacred eve - ry grate - ful choir! In end - less hymns, al
To God, the universal King, Be sacred every grate - ful choir, be sacred eve - ry grate - ful choir! In end - less hymns, al

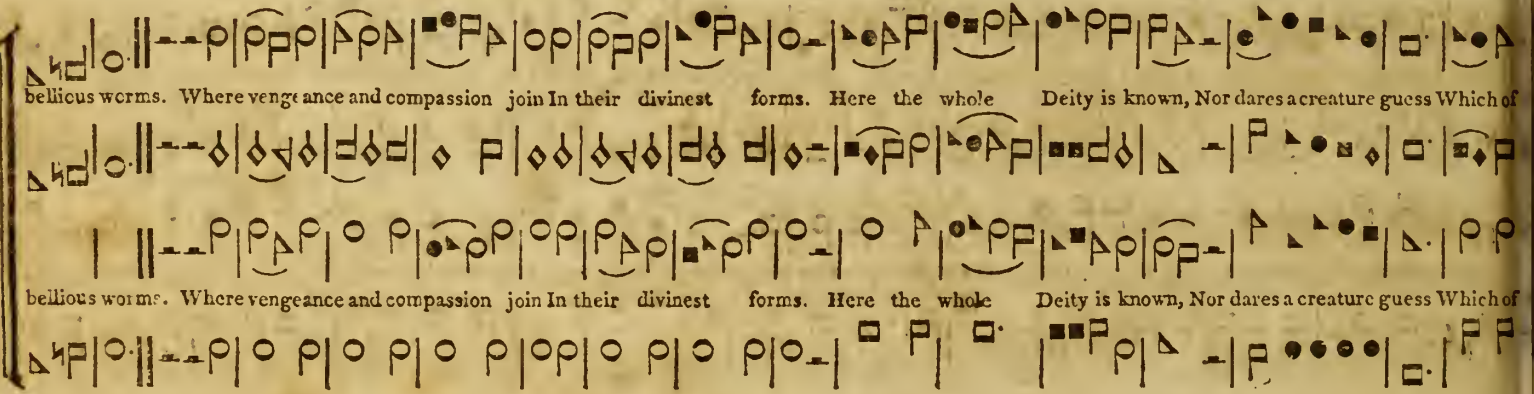

R
Repeat loud.
1
2
prais - es sing, That end - less boun - ty can in - spire, In endless hymns all praises sing, That endless bounty can inspire.
prais - es sing, That end - less boun - ty can in - spire, In endless hymns all praises sing, That endless bounty can inspire.

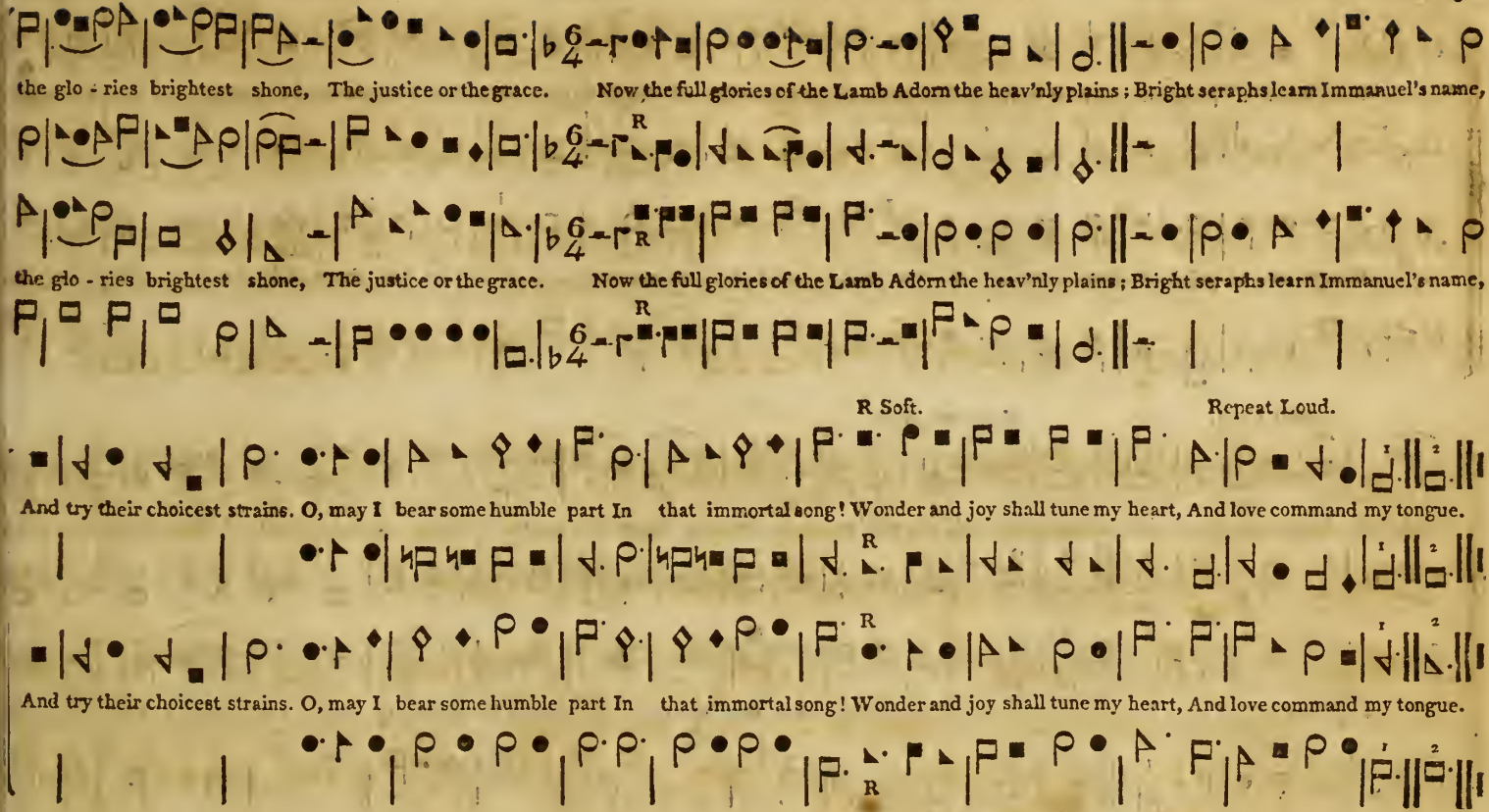
BOSTON.

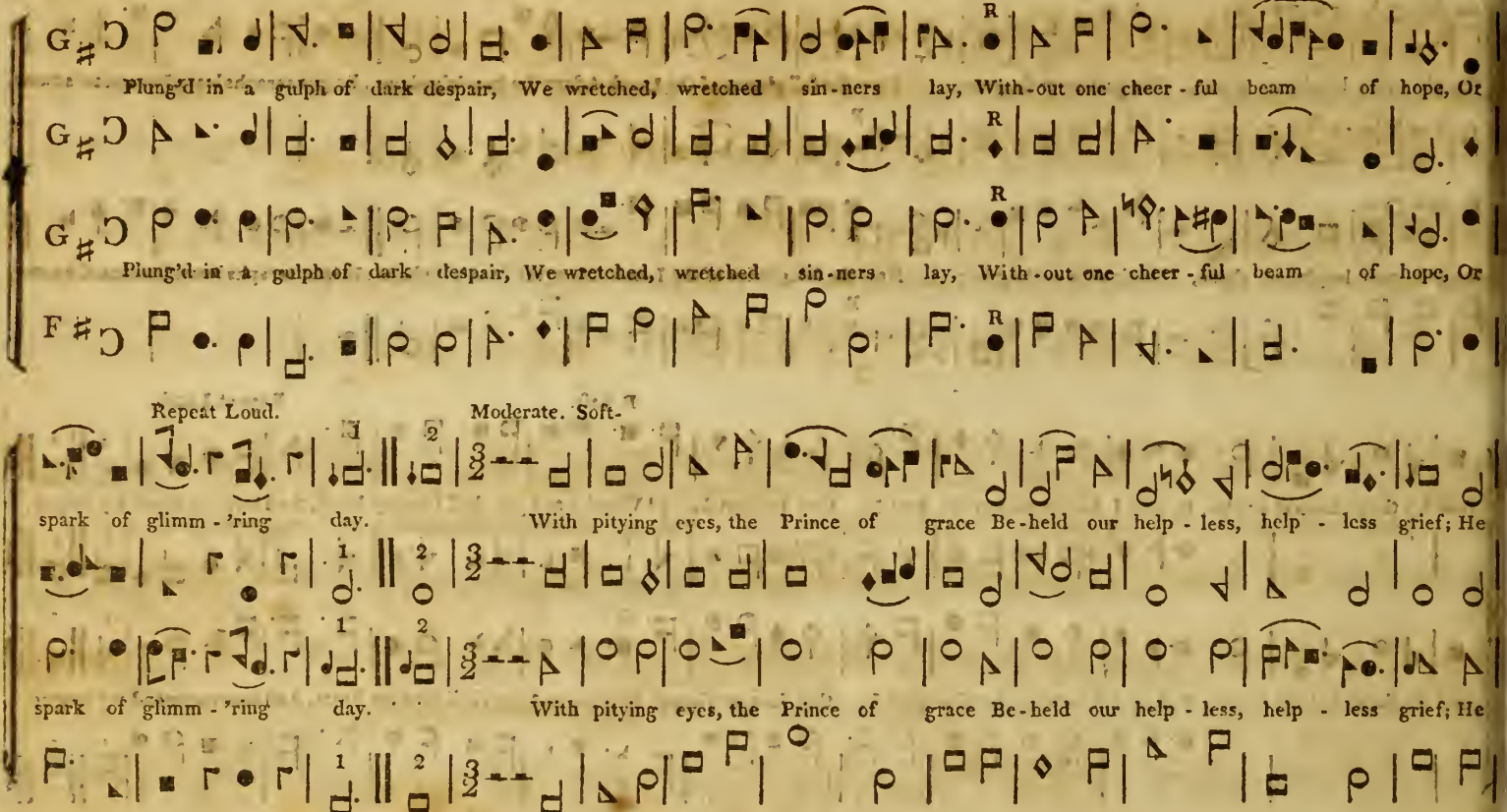

Moderate.
Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs; Those mighty
By thousands thro' the skies.
Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs; Those mighty
G

R Moderate. Unisons.






the glo - ries brightest shone, The justice or the grace. Now the full glories of the Lamb Adorn the heav'nly plains ; Bright seraphs learn Immanuel's name,
the glo - ries brightest shone, The justice or the grace. Now the full glories of the Lamb Adorn the heav'nly plains ; Bright seraphs learn Immanuel's name,
R Soft.
Repeat Loud.
And try their choicest strains. O, may I bear some humble part In that immortal song! Wonder and joy shall tune my heart, And love command my tongue.
And try their choicest strains. O, may I bear some humble part In that immortal song! Wonder and joy shall tune my heart, And love command my tongue.


Plung'd in a gulph of dark despair, We wretched, wretched sin-ners lay, With-out one cheer-ful beam of hope, Or
Plung'd in a gulph of dark despair, We wretched, wretched sin-ners lay, With-out one cheer-ful beam of hope, Or
Repeat Loud.
Moderate. Soft.
spark of glimm-'ring day. With pitying eyes, the Prince of grace Be-held our help-less, help-less grief; He
spark of glimm-'ring day. With pitying eyes, the Prince of grace Be-held our help-less, help-less grief; He

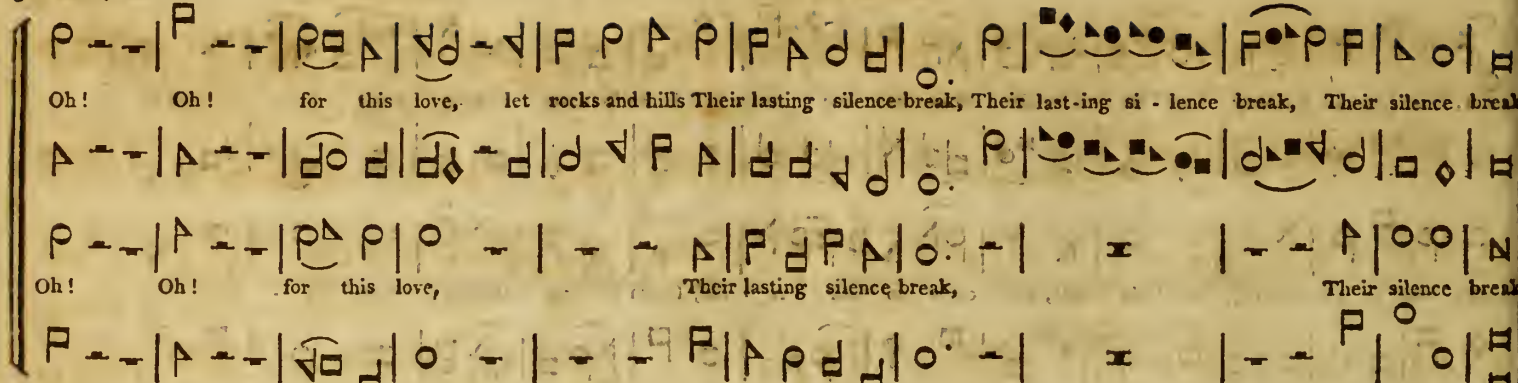
saw, and O a - maz - ing love! He came, He came to our re - lief, Down from the shining seats a - bove With joy - ful,

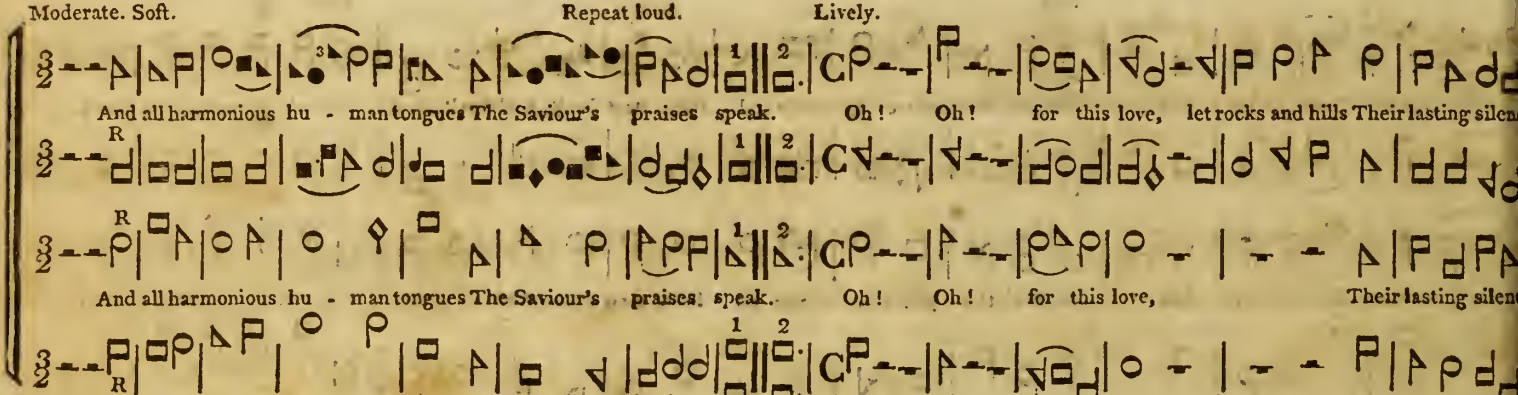
saw, and O a - maz - ing love! He came, He came to our re - lief, Down from the shining seats a - bove With joy - ful,

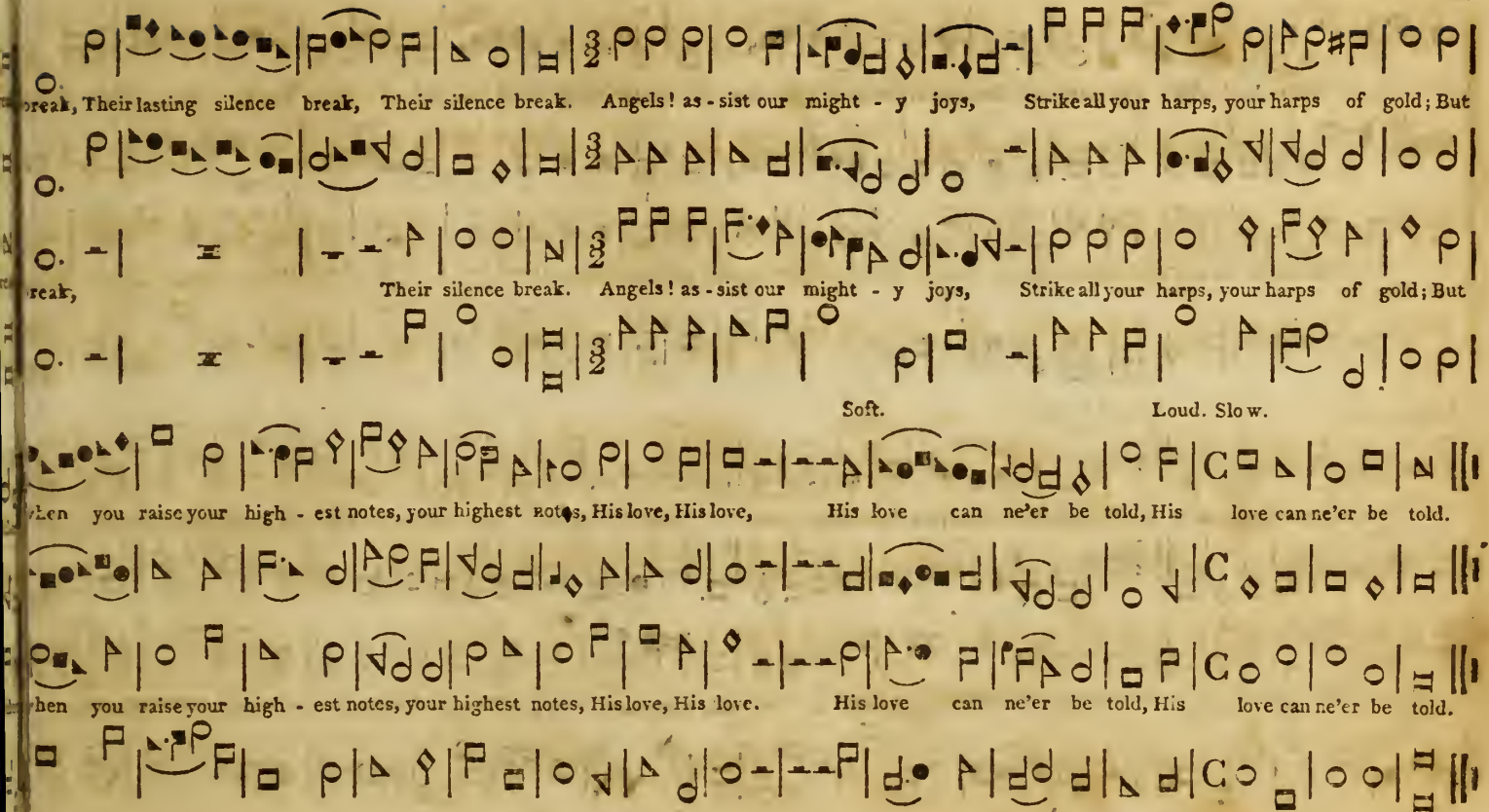
Soft. Slow.

joy - - ful haste he fled, Enter'd the grave in mor - tal flesh, And dwelt, And dwelt, And dwelt a - mong the dead.

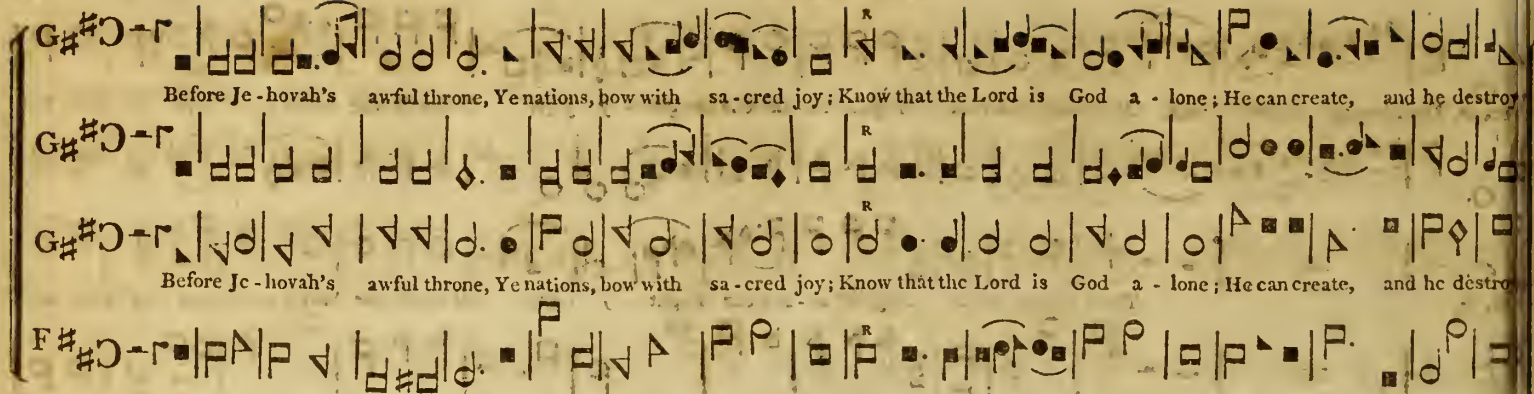
joy - - ful haste he fled, Enter'd the grave in mor - tal flesh, And dwelt, And dwelt, And dwelt a - mong the dead.


Oh! Oh! for this love, let rocks and hills Their lasting silence break, Their last-ing si - lence break, Their silence break.
Oh! Oh! for this love, Their lasting silence break, Their silence break.

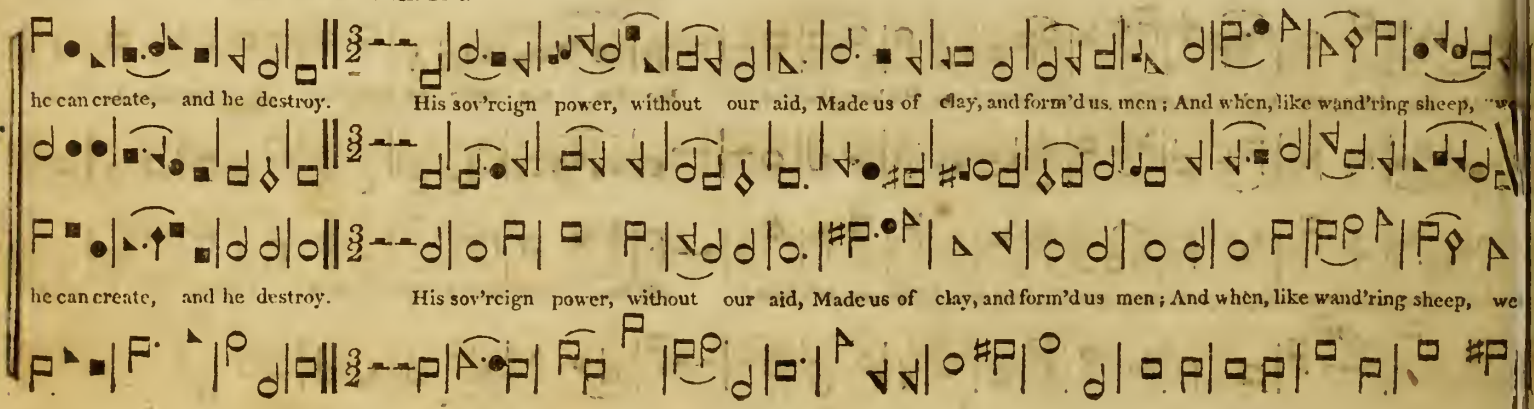

Moderate. Soft.
Repeat loud.
Lively.
And all harmonious hu - man tongues The Saviour's praises speak. Oh! Oh! for this love, let rocks and hills Their lasting silenc
And all harmonious hu - man tongues The Saviour's praises speak. Oh! Oh! for this love, Their lasting silenc


break, Their lasting silence break, Their silence break. Angels! as - sist our might - y joys, Strike all your harps, your harps of gold; But
break, Their silence break. Angels! as - sist our might - y joys, Strike all your harps, your harps of gold; But
Soft. Loud. Slow.
When you raise your high - est notes, your highest notes, His love, His love, His love can ne'er be told, His love can ne'er be told.
When you raise your high - est notes, your highest notes, His love, His love. His love can ne'er be told, His love can ne'er be told.

Moderate. DENMARK. Soft.



Loud. Cheerful. Soft.

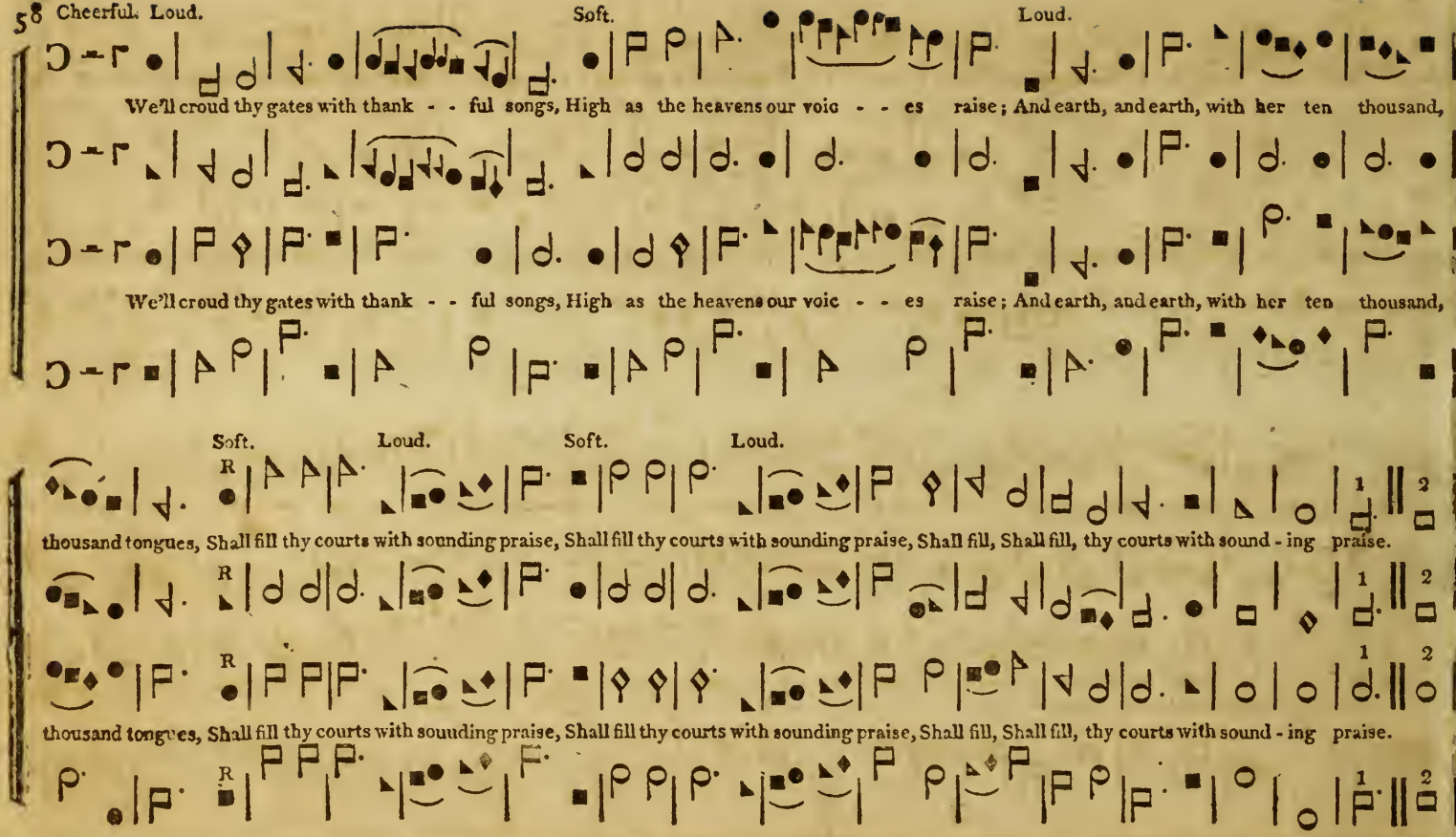


stray'd, He brought us to his fold again, He brought us to his fold again. We are his peo - ple, we his care, Our souls and

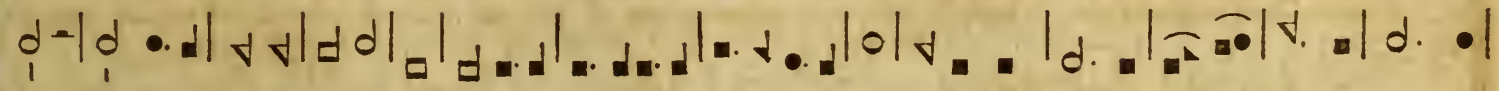
stray'd, He brought us to his fold again, He brought us to his fold again. We are his peo - ple, we his care, Our souls and

all our mor - tal frame; What lasting honors shall we rear, Al - mighty Ma-ker to thy name, Al - mighty Ma-ker to thy name!

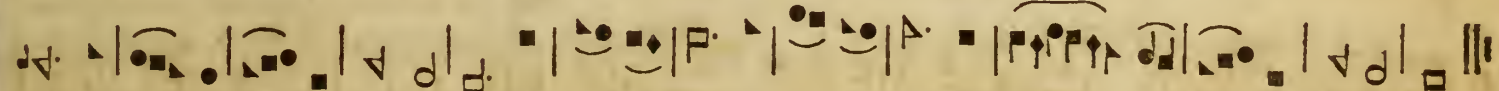
all our mor - tal frame; What lasting honors shall we rear, Al - mighty Maker to thy name, Al - mighty Maker to thy name!

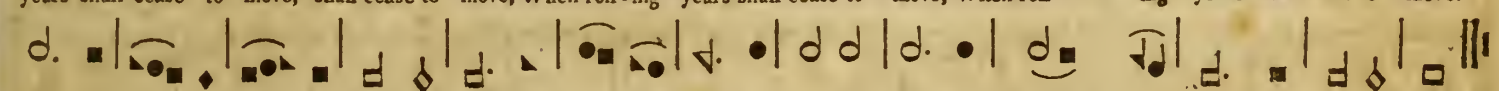

Cheerful. Loud.
Soft.
Loud.
We'll croud thy gates with thank - - ful songs, High as the heavens our voic - - es raise; And earth, and earth, with her ten thousand,
We'll croud thy gates with thank - - ful songs, High as the heavens our voic - - es raise; And earth, and earth, with her ten thousand,
Soft.
Loud.
Soft.
Loud.
thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, Shall fill, thy courts with sound - ing praise.
thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, Shall fill, thy courts with sound - ing praise.

Moderate.

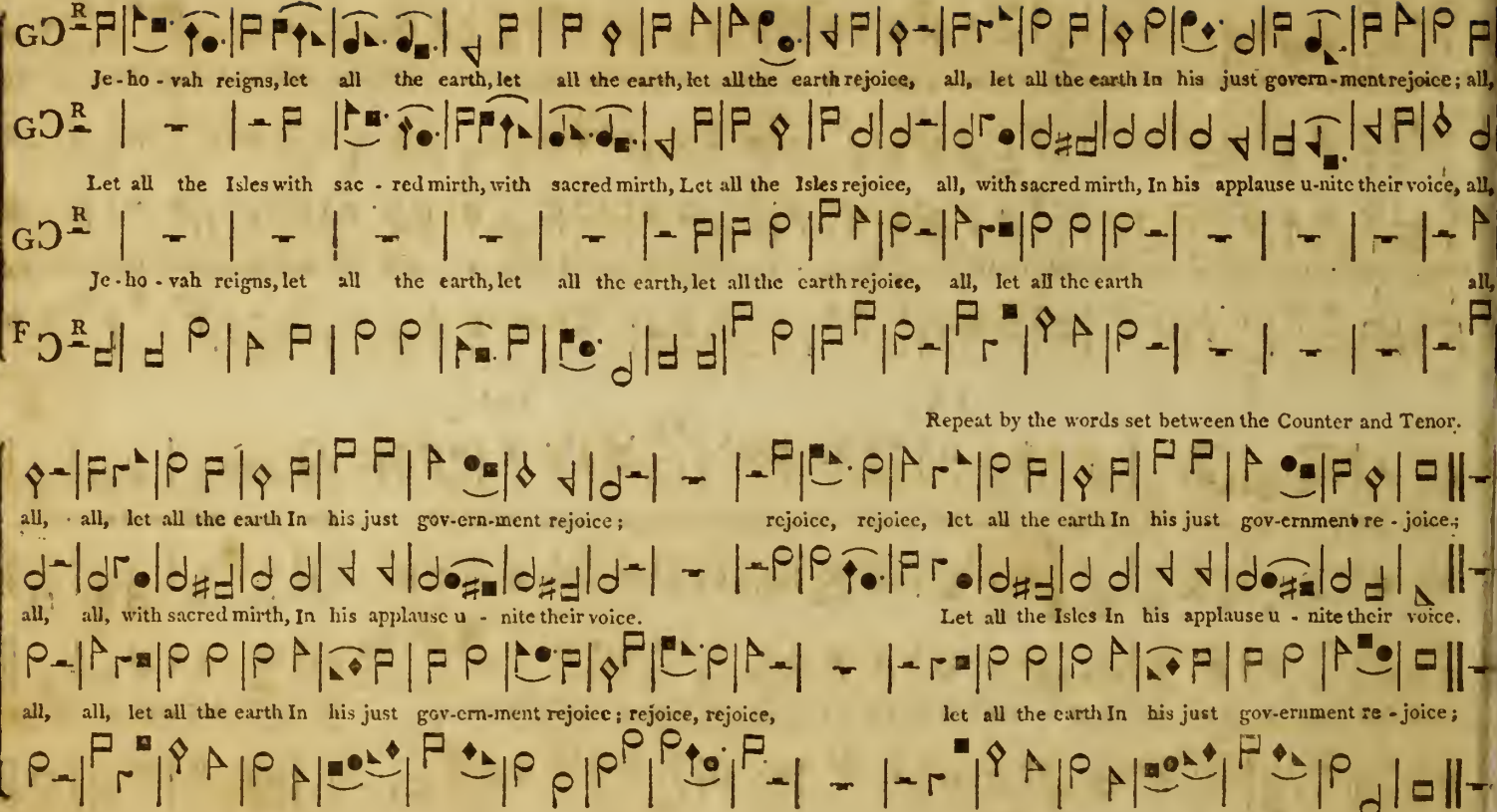


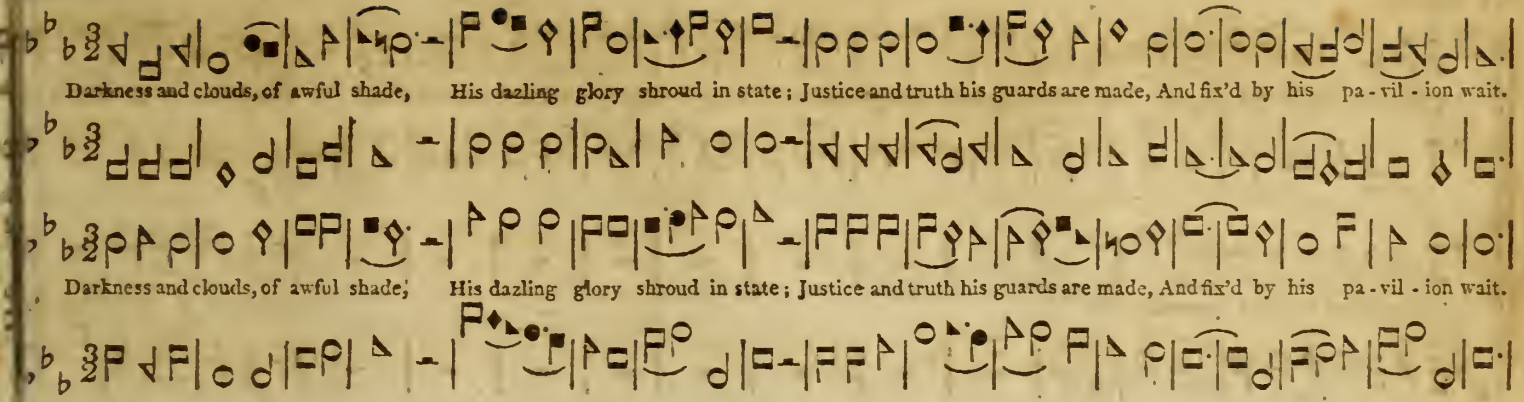
Soft. Loud.



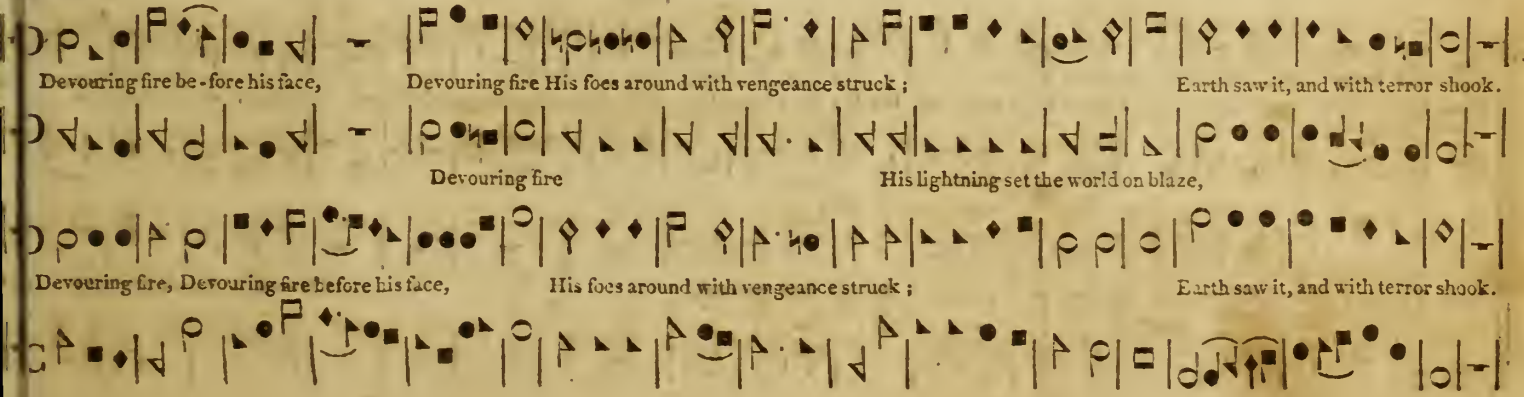


LIVERPOOL.

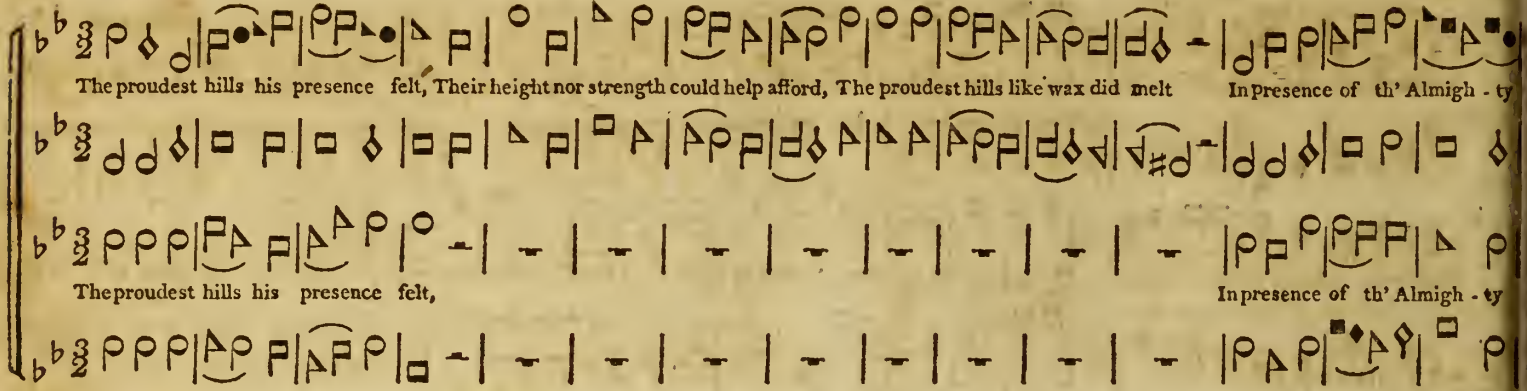

Je - ho - vah reigns, let all the earth, let all the earth, let all the earth rejoice, all, let all the earth In his just govern - ment rejoice; all,
Let all the Isles with sac - red mirth, with sacred mirth, Let all the Isles rejoice, all, with sacred mirth, In his applause u-nite their voice, all,
Je - ho - vah reigns, let all the earth, let all the earth, let all the earth rejoice, all, let all the earth all,
Repeat by the words set between the Counter and Tenor.
all, all, let all the earth In his just gov-ern-ment rejoice; rejoice, rejoice, let all the earth In his just gov-ernment re - joice;
all, all, with sacred mirth, In his applause u - nite their voice. Let all the Isles In his applause u - nite their voice.
all, all, let all the earth In his just gov-ern-ment rejoice; rejoice, rejoice, let all the earth In his just gov-ernment re - joice;


Darkness and clouds, of awful shade, His dazling glory shroud in state; Justice and truth his guards are made, And fix'd by his pa-vil-ion wait.
Darkness and clouds, of awful shade; His dazling glory shroud in state; Justice and truth his guards are made, And fix'd by his pa-vil-ion wait.

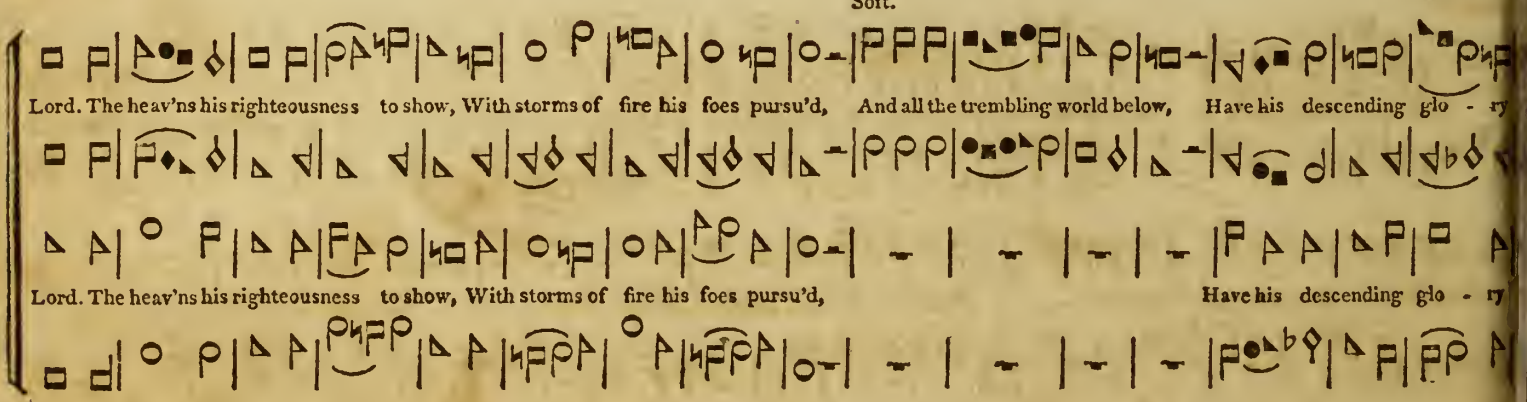
Moderate.


Devouring fire be-fore his face, Devouring fire His foes around with vengeance struck; Earth saw it, and with terror shook.
Devouring fire His lightning set the world on blaze,
Devouring fire, Devouring fire before his face, His foes around with vengeance struck; Earth saw it, and with terror shook.

Moderate. Decrease. Loud.



Soft.



Cheerful and Soft.

Repeat loud.

iew'd.

And Judah's daughters were o'erjoy'd; Because thy righteous judgments, Lord, Have pagan pride and power de-stroy'd.

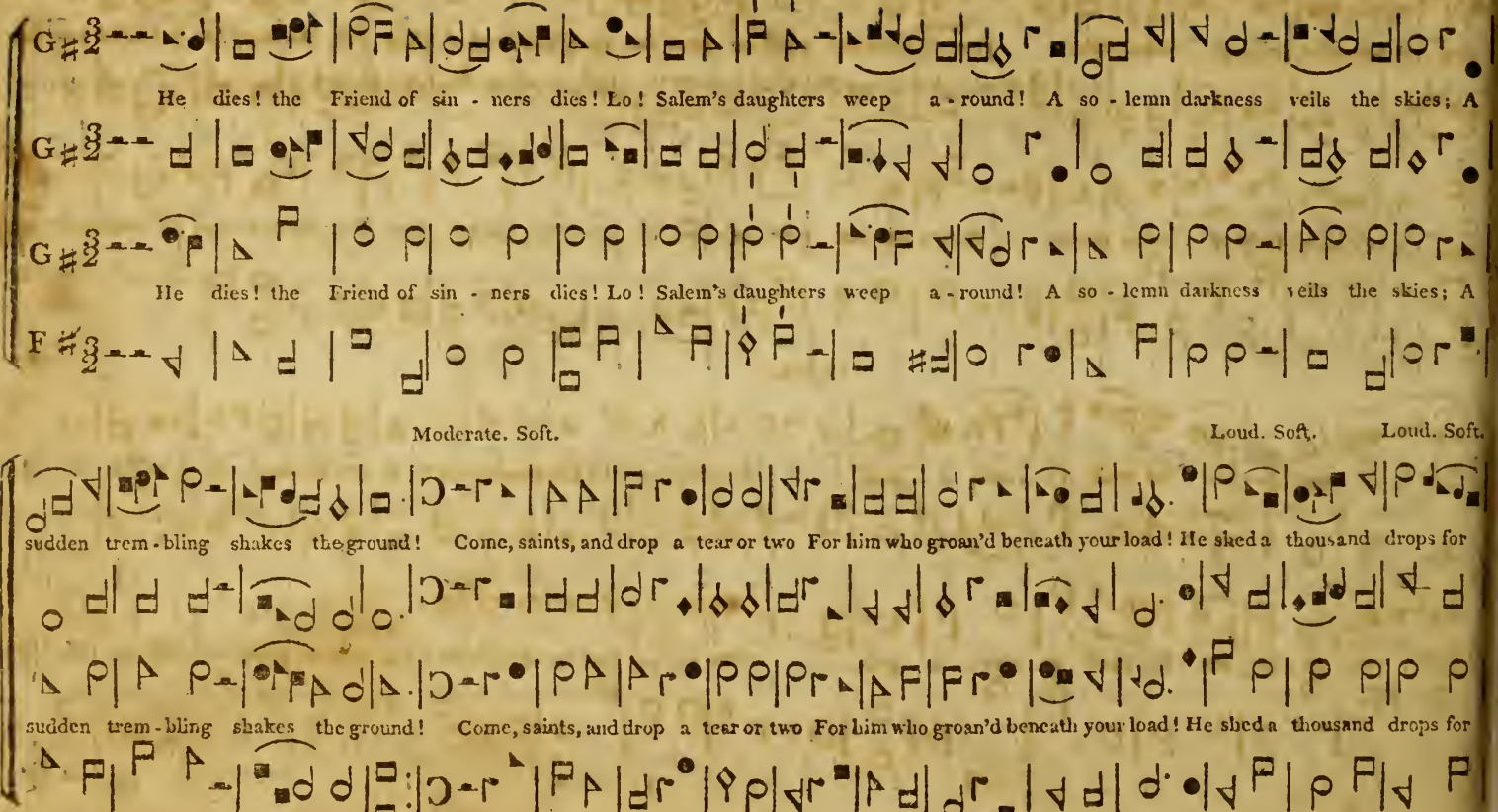
iew'd. Glad Sion of thy triumph heard,

Because thy righteous judgments, Lord, Have pagan pride and power de-stroy'd.

vely.

Rejoice, ye righteous in the Lord; Memo-rials of his ho-li-ness, Deep in your faithful breasts record, And with your thankful tongues confess.

Rejoice, ye righteous in the Lord; Memo-rials of his ho-li-ness, Deep in your faithful breasts record, And with your thankful tongues confess.


He dies! the Friend of sin - ners dies! Lo! Salem's daughters weep a - round! A so - lemn darkness veils the skies; A
He dies! the Friend of sin - ners dies! Lo! Salem's daughters weep a - round! A so - lemn darkness veils the skies; A
Moderate. Soft.
Loud. Soft. Loud. Soft.
sudden trem - bling shakes the ground! Come, saints, and drop a tear or two For him who groan'd beneath your load! He shed a thousand drops for
sudden trem - bling shakes the ground! Come, saints, and drop a tear or two For him who groan'd beneath your load! He shed a thousand drops for

Moderate. Affectionately.

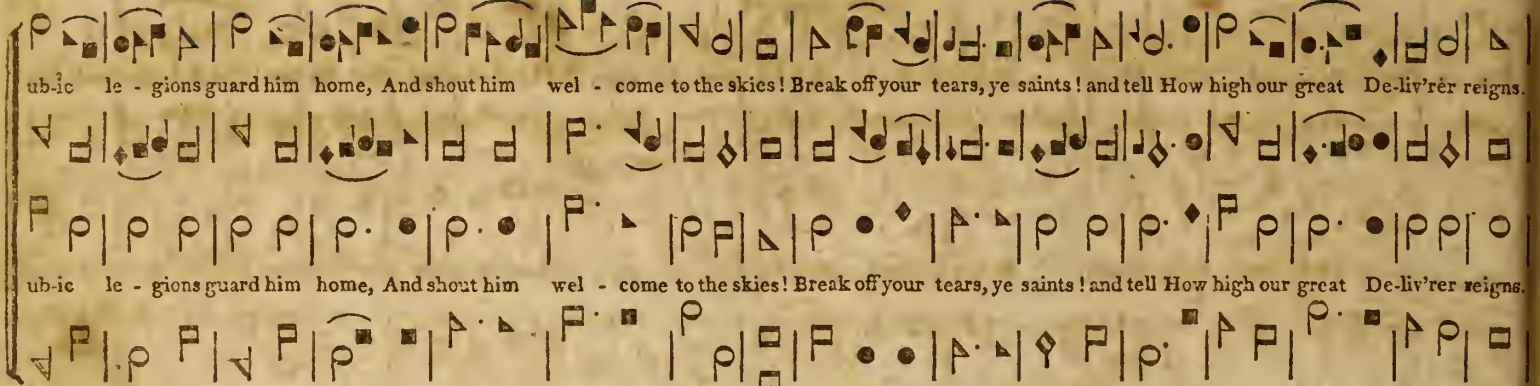
you, a thousand drops of richer blood. Here's love and grief be-yond de-gree, The Lord of glory dies for men! But, lo! what sud-den

you, a thousand drops of richer blood. Here's love and grief be-yond de-gree, The Lord of glory dies for men! But, lo! what sud-den

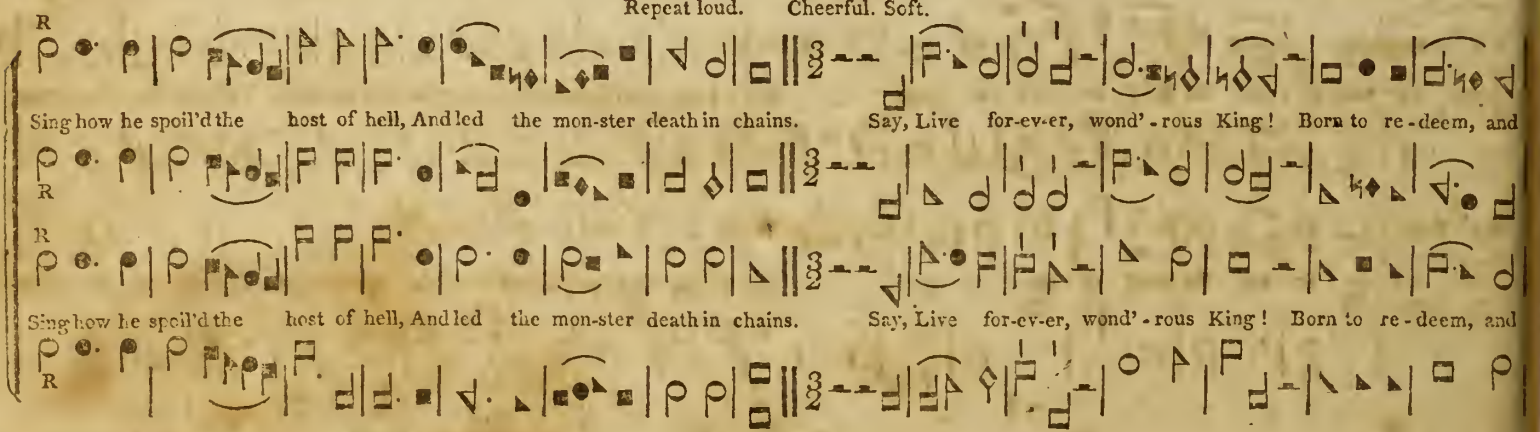
Cheerful.

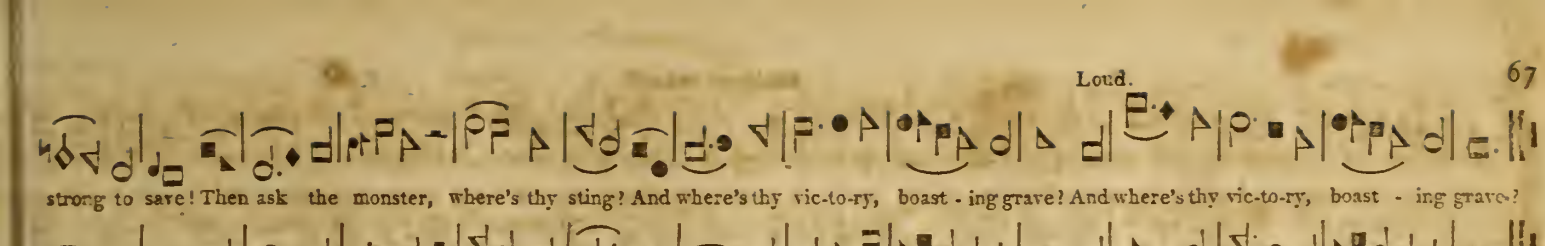
joys we see! Je-sus the dead re-vives a-gain. The ris-ing God forsakes the tomb! In vain the tomb for-bids his rise! Cher-

joys we see! Je-sus the dead re-vives a-gain. The ris-ing God forsakes the tomb! In vain the tomb for-bids his rise! Cher-



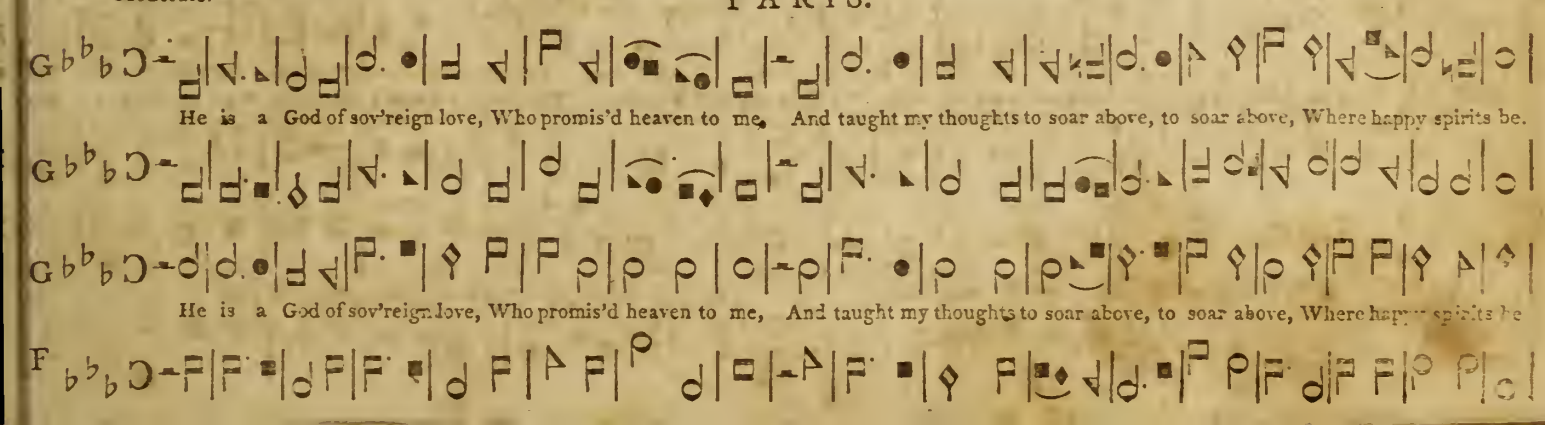
Repeat loud. Cheerful. Soft.



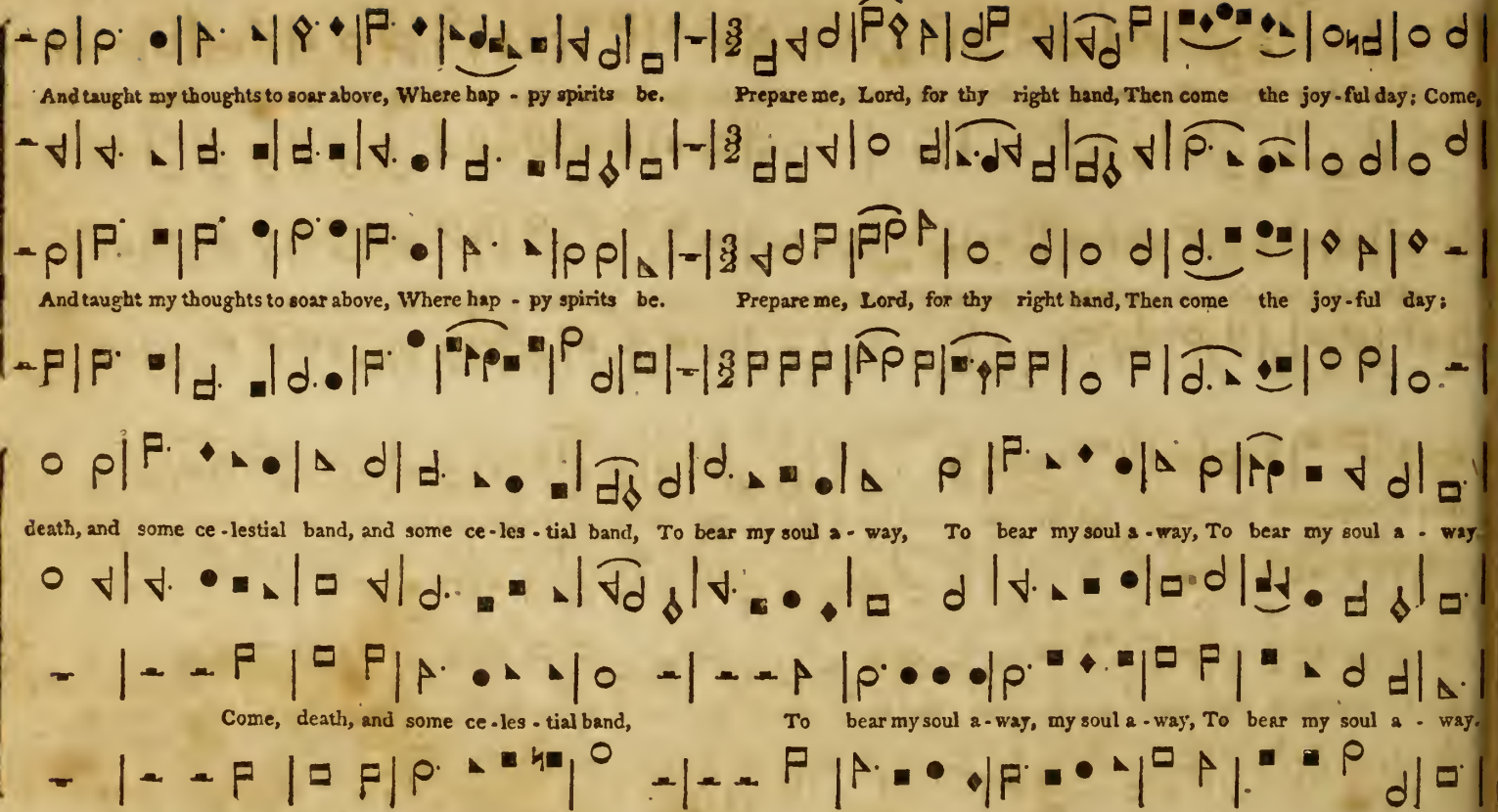


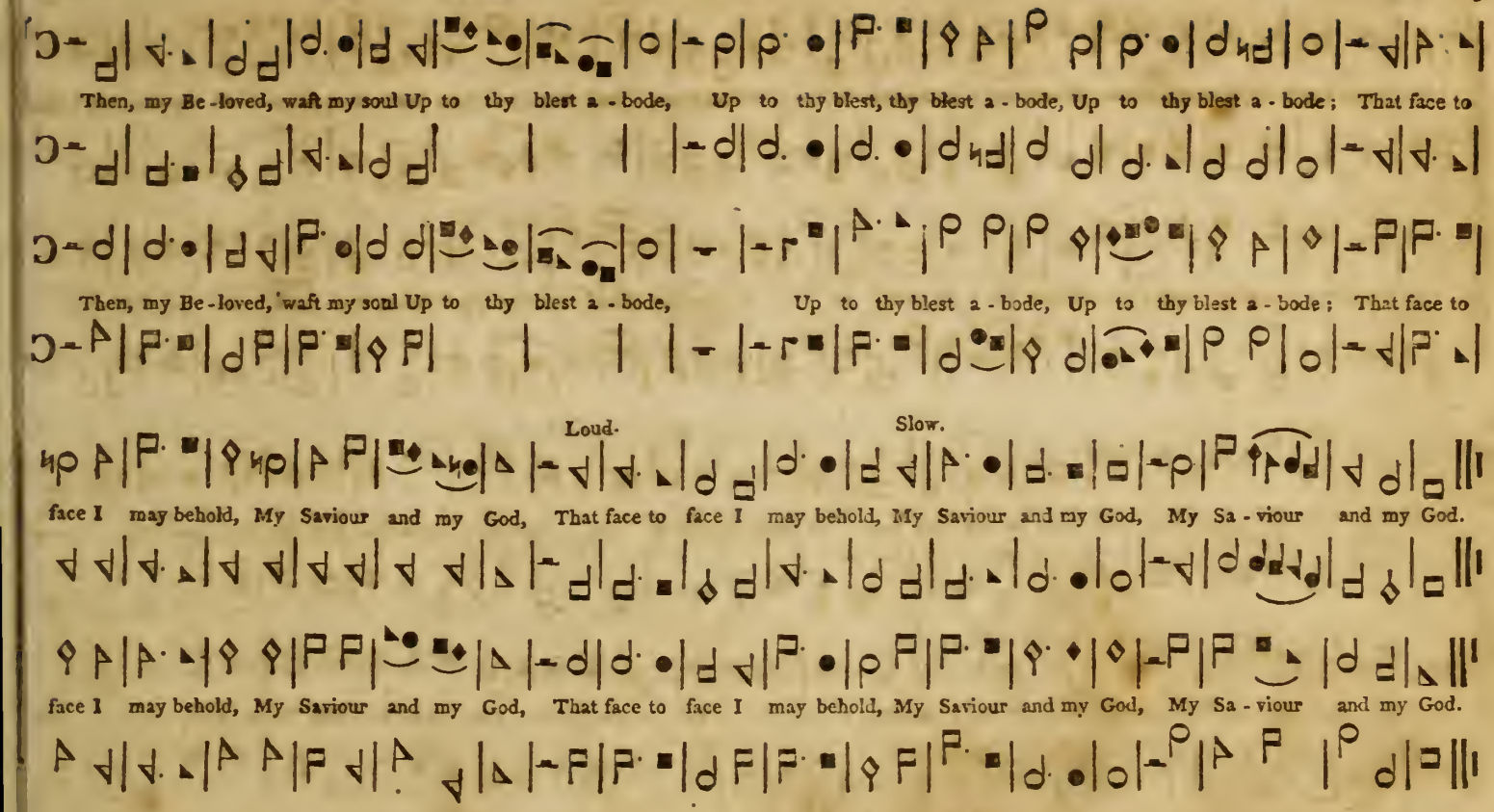
Moderate.

PARIS.

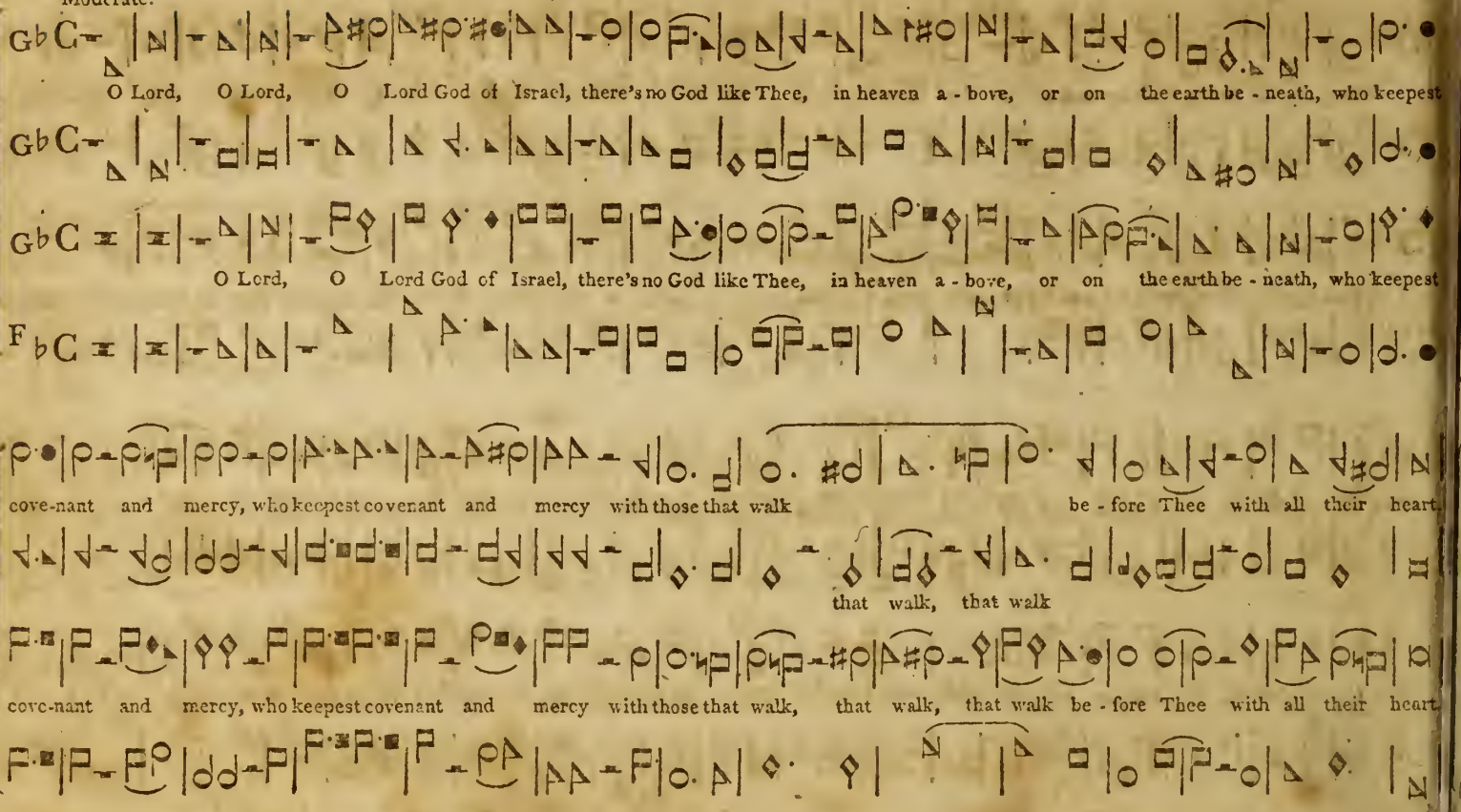


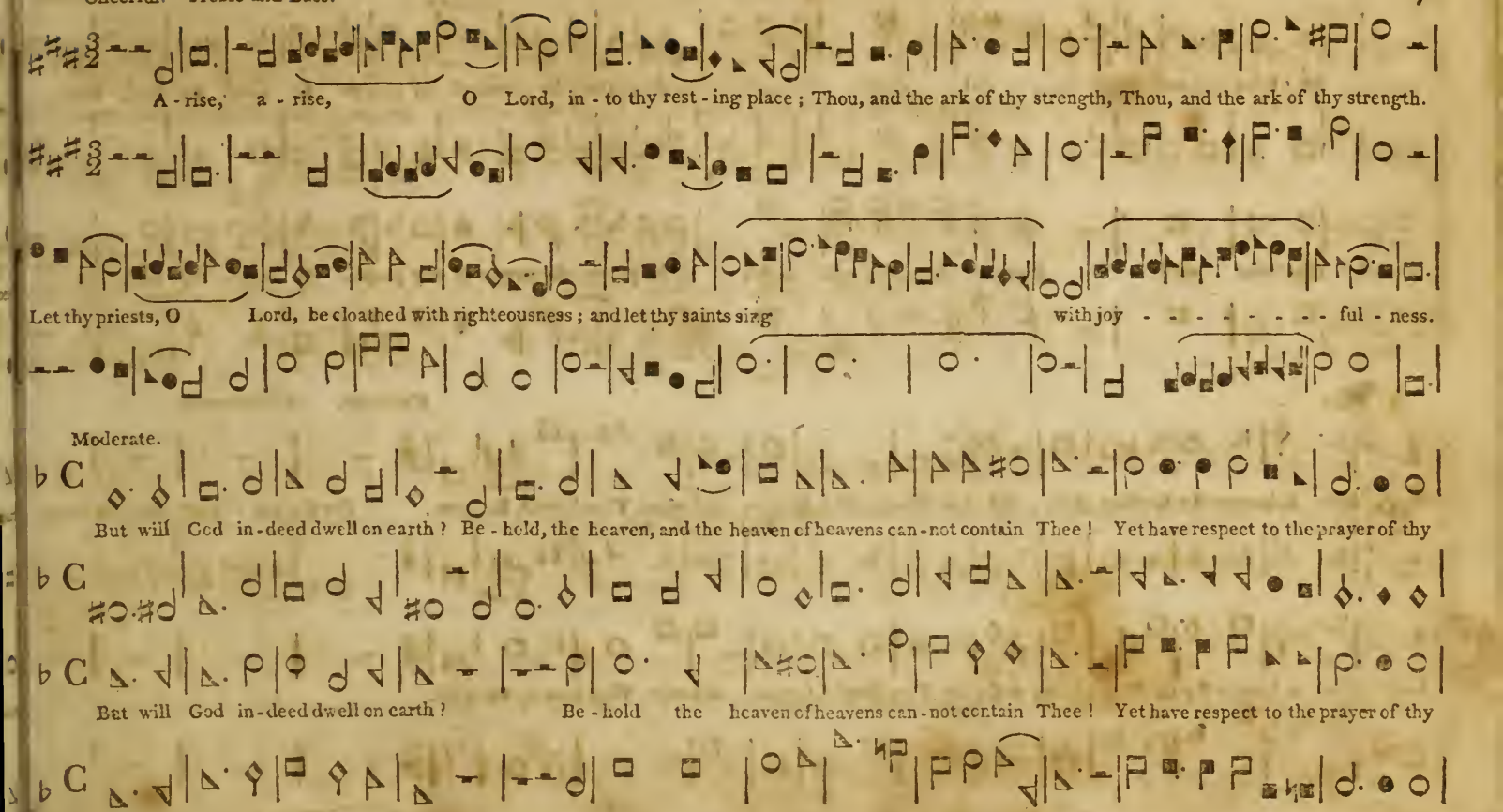
Moderate and soft. Loud.

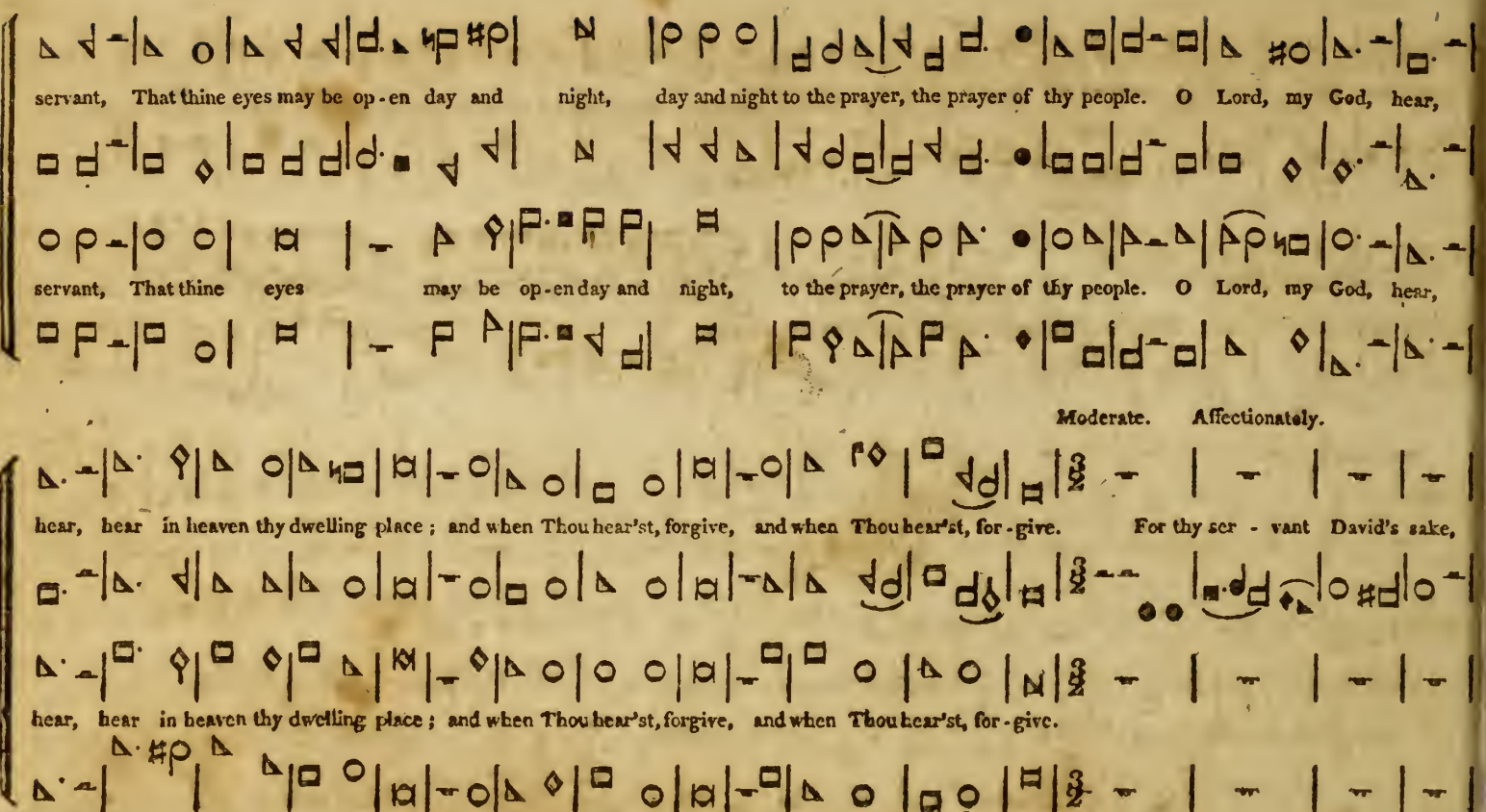


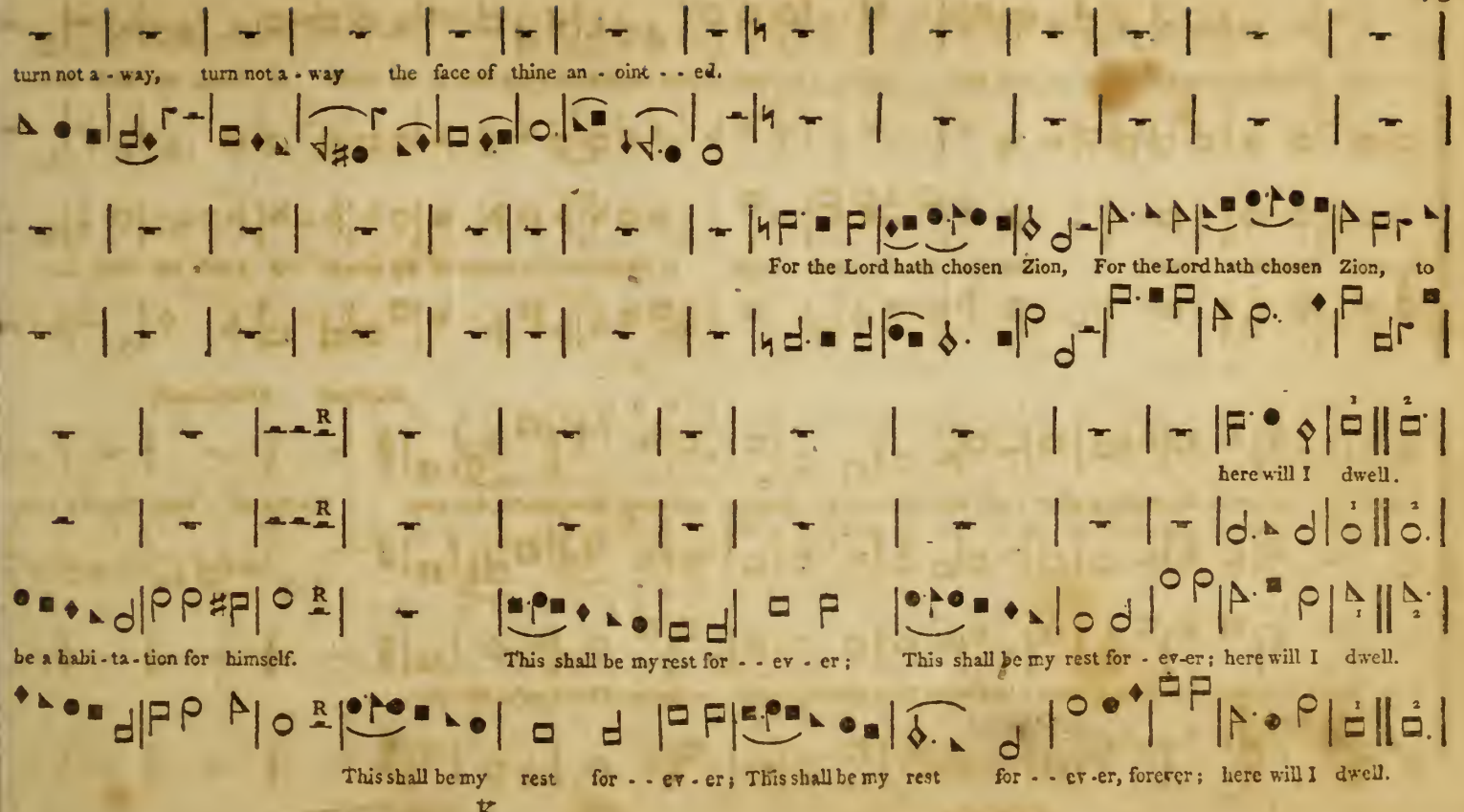

Then, my Be-loved, waft my soul Up to thy blest a-bode, Up to thy blest, thy blest a-bode, Up to thy blest a-bode; That face to
Then, my Be-loved, waft my soul Up to thy blest a-bode, Up to thy blest a-bode, Up to thy blest a-bode; That face to
Loud.
Slow.
face I may behold, My Saviour and my God, That face to face I may behold, My Saviour and my God, My Sa-viour and my God.
face I may behold, My Saviour and my God, That face to face I may behold, My Saviour and my God, My Sa-viour and my God.

Moderate.

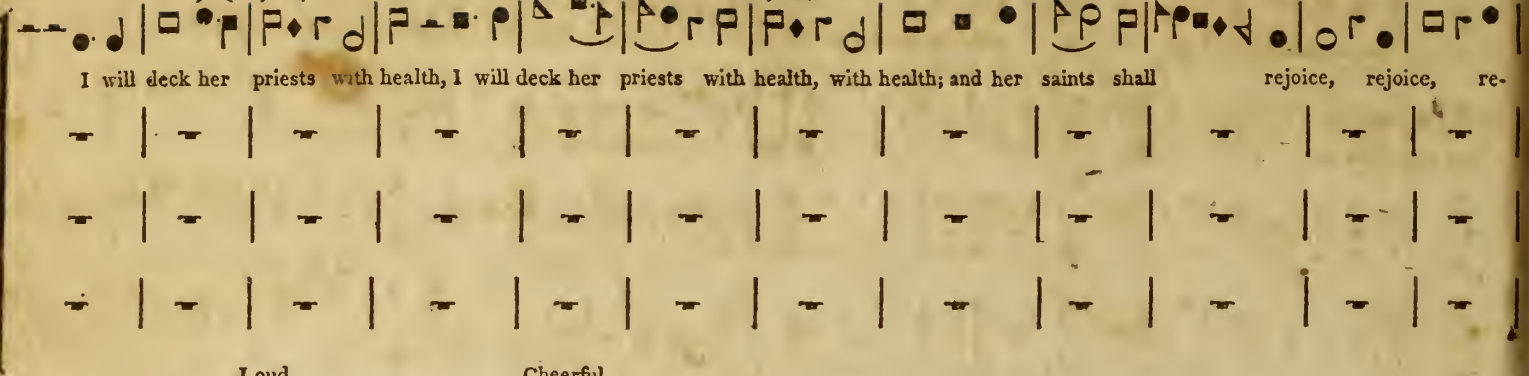

O Lord, O Lord, O Lord God of Israel, there's no God like Thee, in heaven a - bove, or on the earth be - neath, who keepest
O Lord, O Lord, O Lord God of Israel, there's no God like Thee, in heaven a - bove, or on the earth be - neath, who keepest
cove-nant and mercy, who keepest covenant and mercy with those that walk be - fore Thee with all their heart,
that walk, that walk
cove-nant and mercy, who keepest covenant and mercy with those that walk, that walk, that walk be - fore Thee with all their heart,

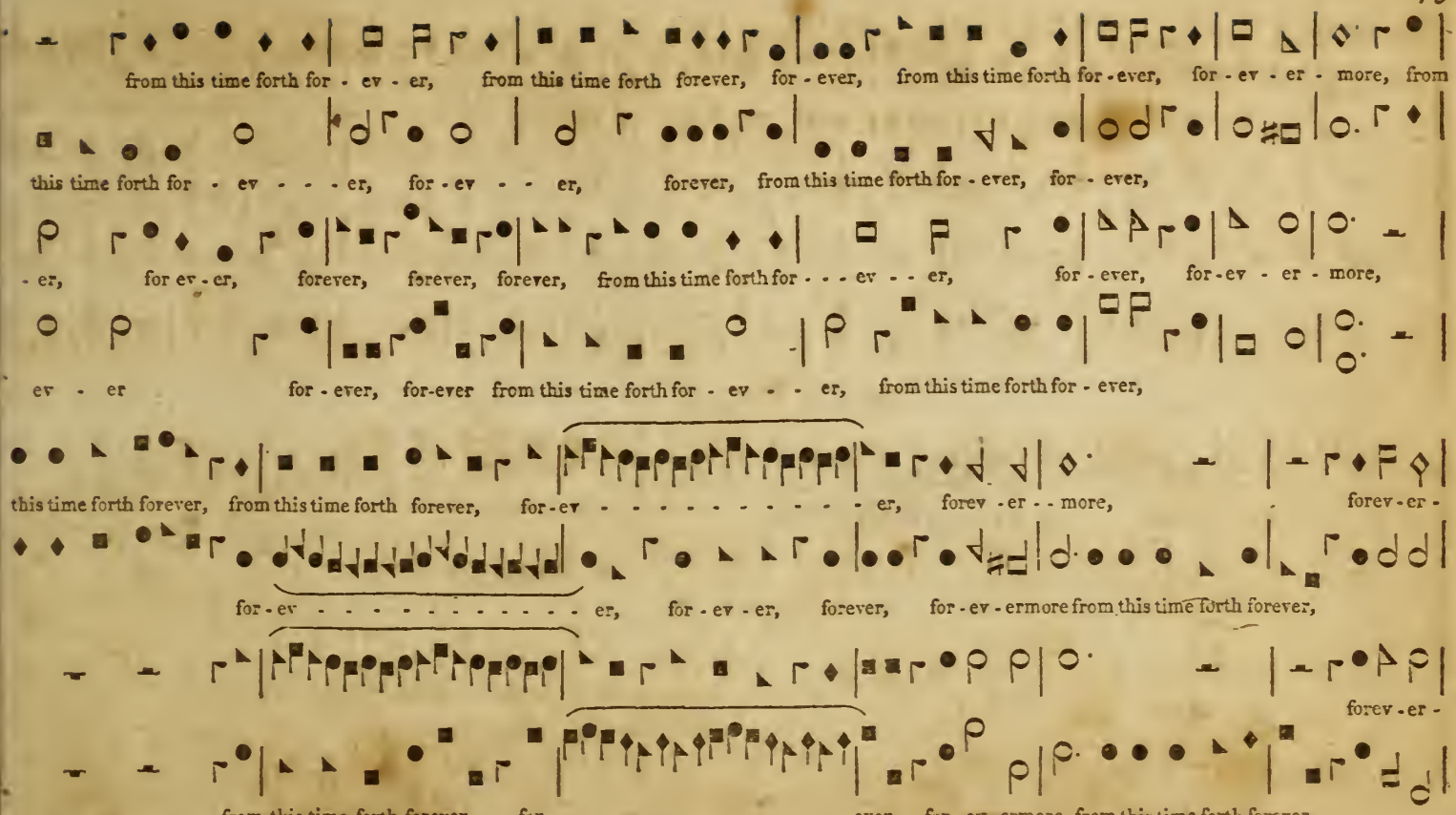

A - rise, a - rise, O Lord, in - to thy rest - ing place ; Thou, and the ark of thy strength, Thou, and the ark of thy strength.
Let thy priests, O Lord, be cloathed with righteousness ; and let thy saints sing with joy - - - - - - - - - ful - ness.
Moderate.
But will God in-deed dwell on earth ? Be - hold, the heaven, and the heaven of heavens can - not contain Thee ! Yet have respect to the prayer of thy
But will God in-deed dwell on earth ? Be - hold the heaven of heavens can - not contain Thee ! Yet have respect to the prayer of thy


servant, That thine eyes may be op-en day and night, day and night to the prayer, the prayer of thy people. O Lord, my God, hear,
servant, That thine eyes may be op-en day and night, to the prayer, the prayer of thy people. O Lord, my God, hear,
Moderate. Affectionately.
hear, hear in heaven thy dwelling place; and when Thou hear'st, forgive, and when Thou hear'st, for-give. For thy ser-vant David's sake,
hear, hear in heaven thy dwelling place; and when Thou hear'st, forgive, and when Thou hear'st, for-give.

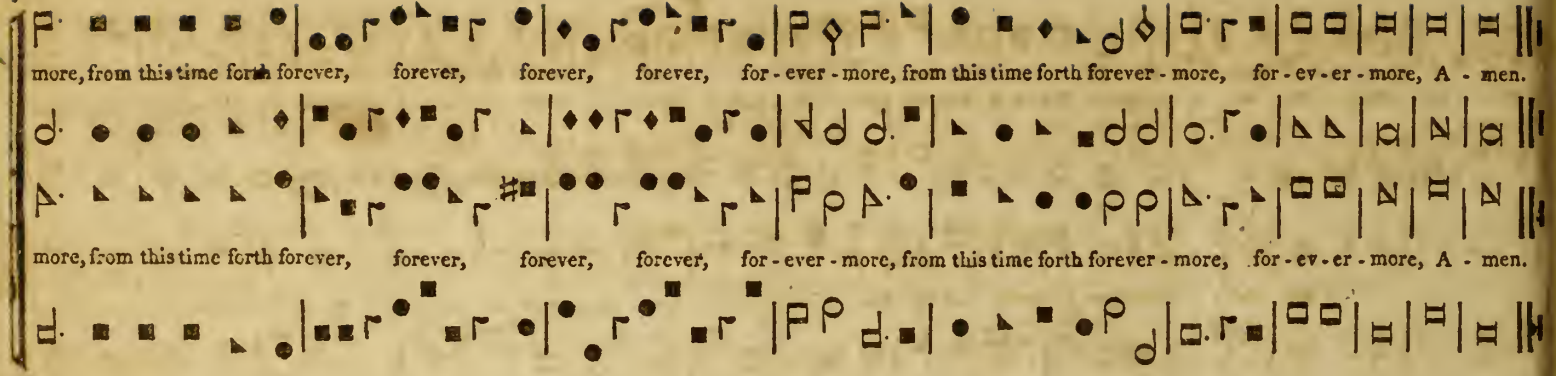

turn not a - way, turn not a - way the face of thine an - oint - - ed.
For the Lord hath chosen Zion, For the Lord hath chosen Zion, to
here will I dwell.
be a habi - ta - tion for himself.
This shall be my rest for - - ev - er; This shall be my rest for - ev-er; here will I dwell.
This shall be my rest for - - ev - er; This shall be my rest for - - ev-er, forever; here will I dwell.

Soft.


I will deck her priests with health, I will deck her priests with health, with health; and her saints shall rejoice, rejoice, re-
Loud.
Cheerful.
joice, re - joice and sing. Blessed, blessed, blessed be the Lord God of Israel, from
re - joice and sing. Blessed, blessed, blessed be the Lord God of Israel, from this time forth for - - e - - -
from this time forth for-

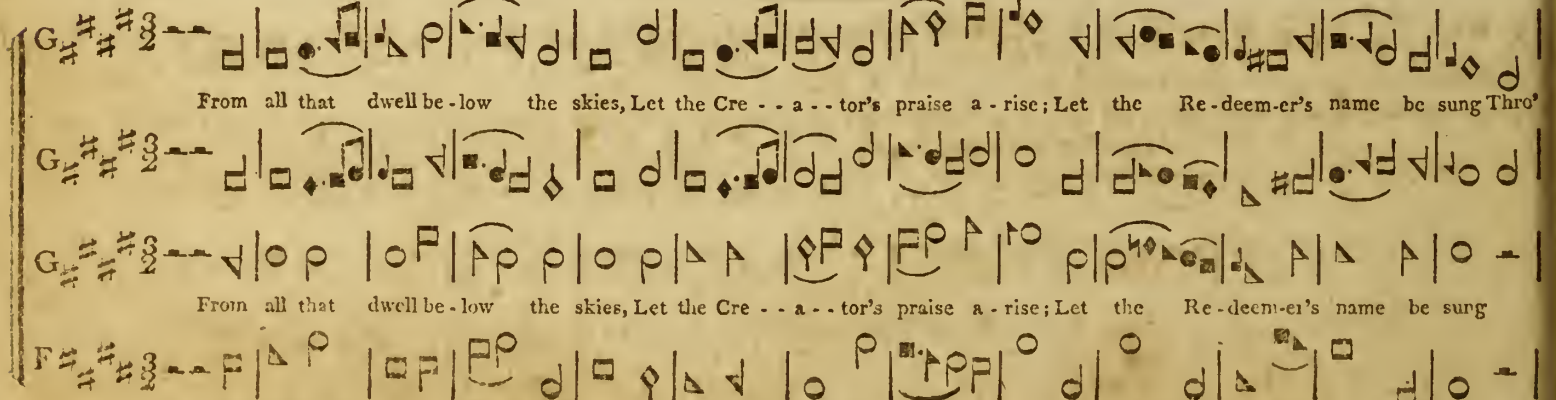

from this time forth for - ev - er, from this time forth forever, for - ever, from this time forth for - ever, for - ev - er - more, from
this time forth for - ev - - - er, for - ev - - er, forever, from this time forth for - ever, for - ever,
- er, for ev - er, forever, forever, forever, from this time forth for - - - ev - - er, for - ever, for - ev - er - more,
ev - er for - ever, for-ever from this time forth for - ev - - er, from this time forth for - ever,
this time forth forever, from this time forth forever, for - ev - - - - - - - - - - er, forev - er - - more, forev - er -
for - ev - - - - - - - - - - - er, for - ev - er, forever, for - ev - ermore from this time forth forever,
forev - er -
from this time forth forever, for - - - - - - - - - - ever, for - ev - ermore, from this time forth forever

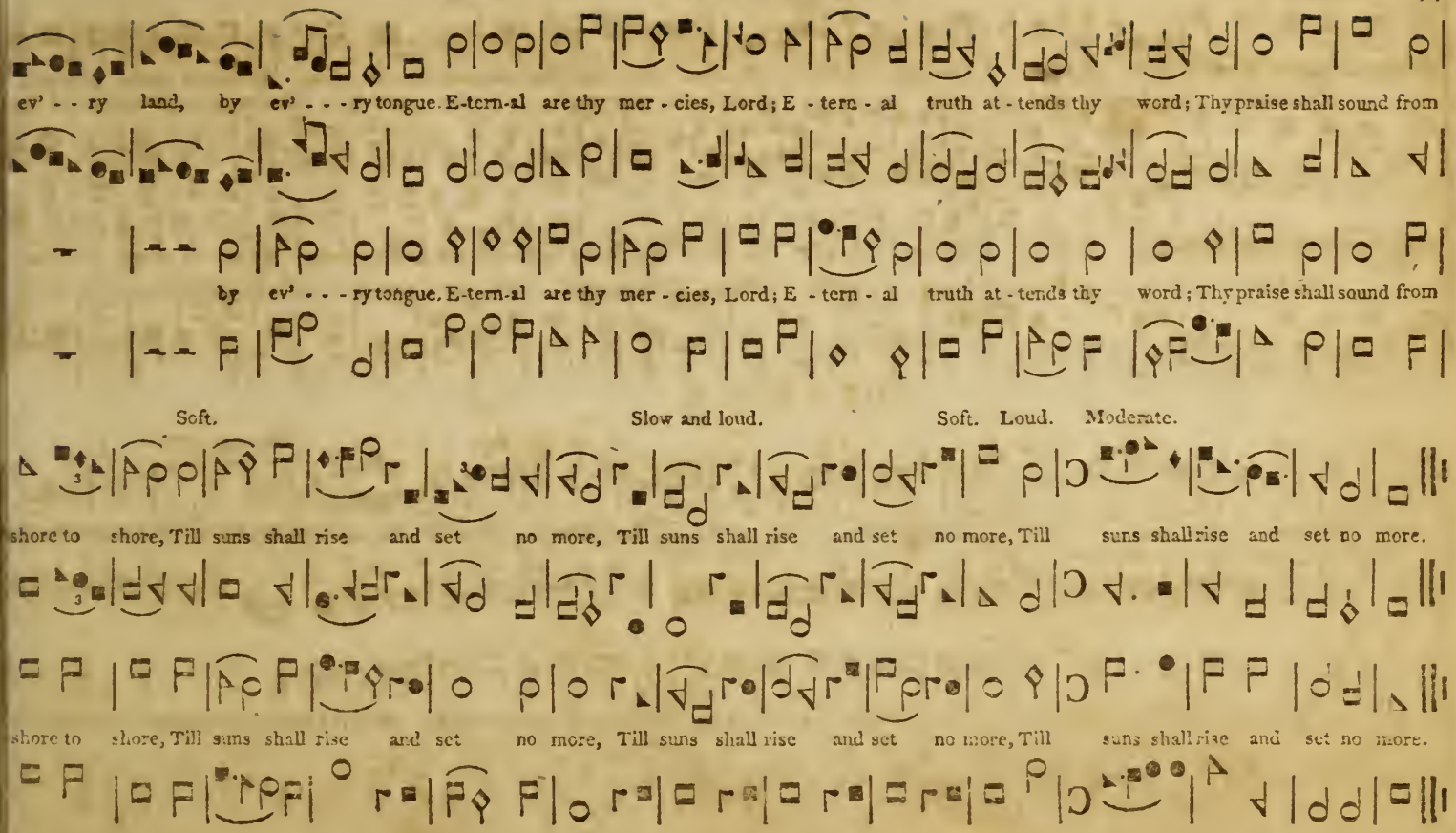
Slow.

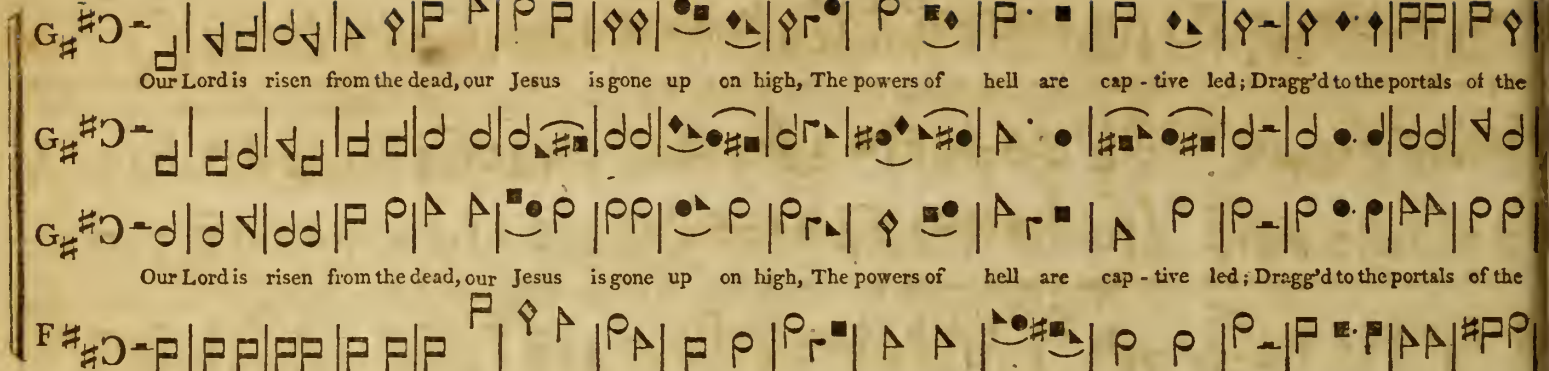


DENBIGH.

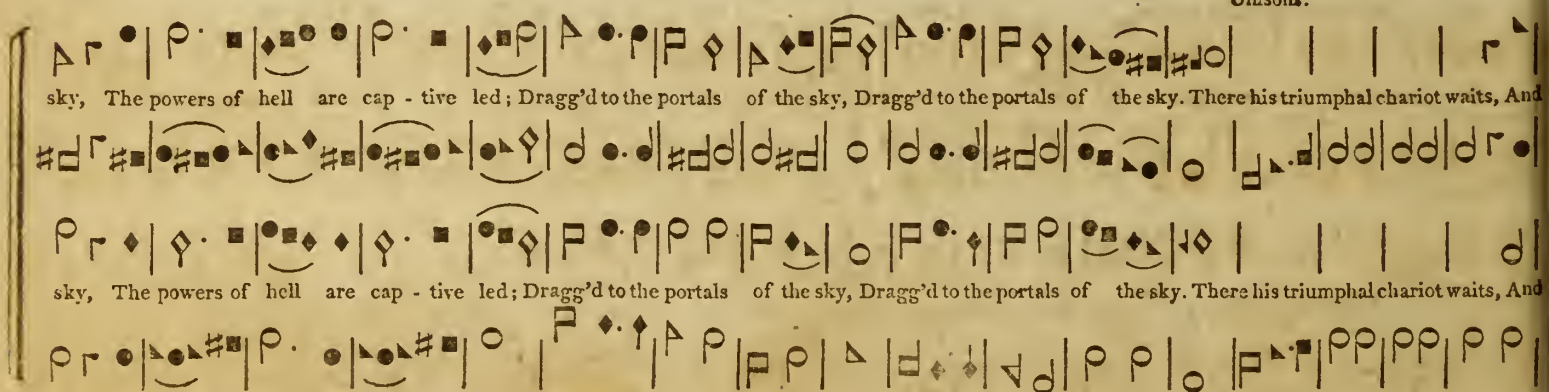
Moderate. Soft.

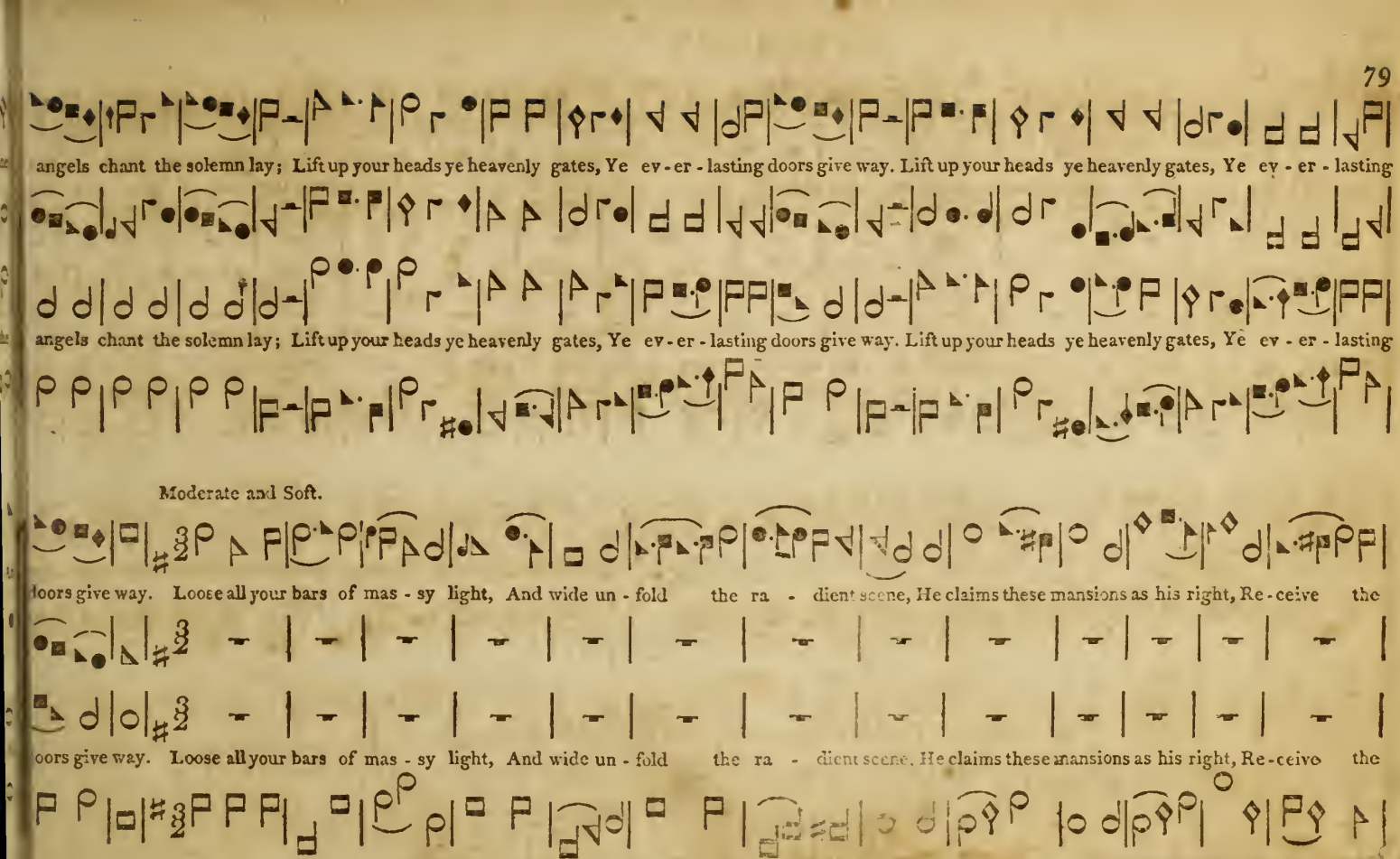


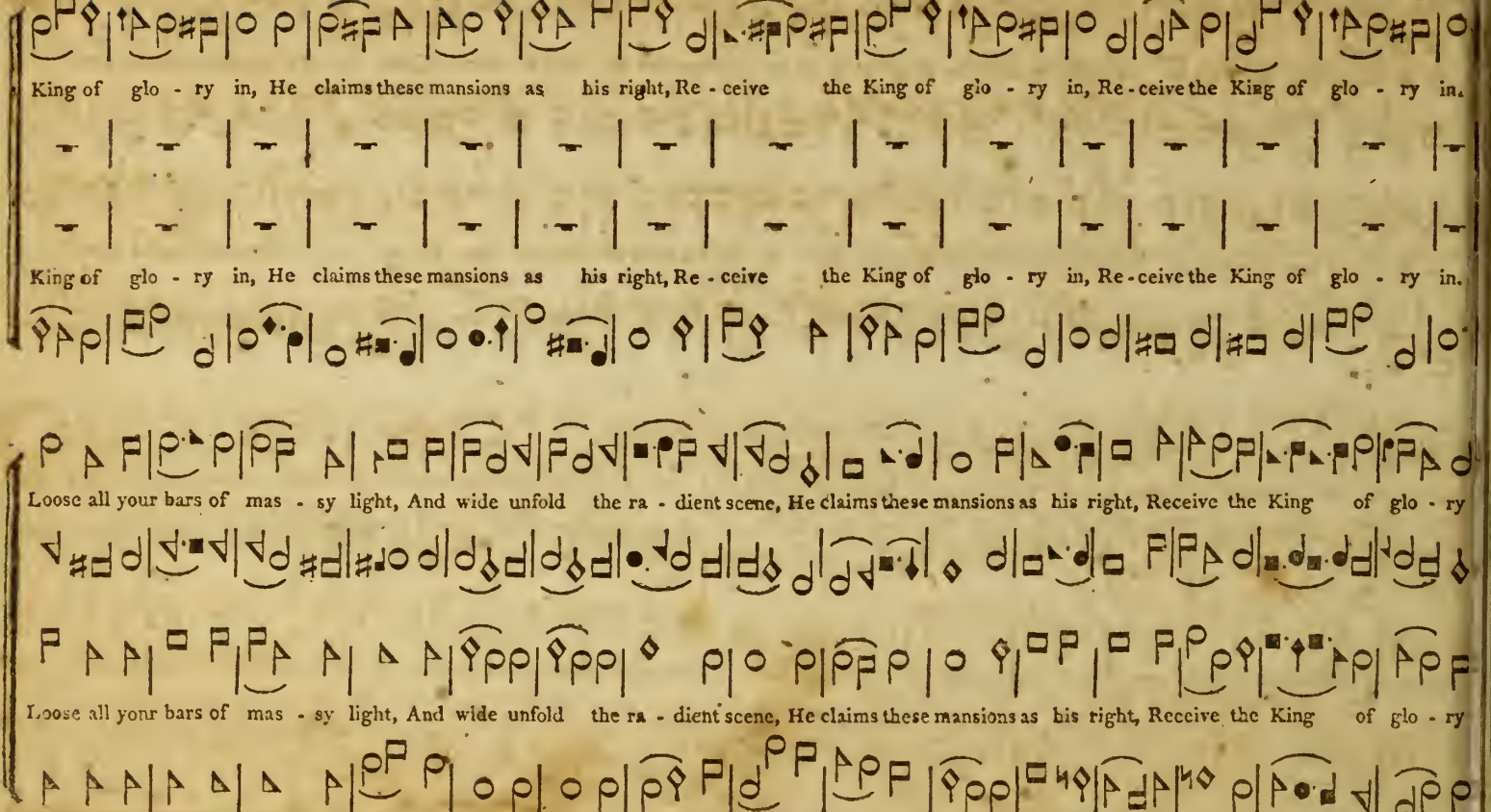

ev' - - ry land, by ev' - - - ry tongue. E-tern-al are thy mer - cies, Lord; E - tern - al truth at - tends thy word; Thy praise shall sound from
by ev' - - - ry tongue. E-tern-al are thy mer - cies, Lord; E - tern - al truth at - tends thy word; Thy praise shall sound from
Soft.
Slow and loud.
Soft. Loud. Moderate.
shore to shore, Till suns shall rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.
shore to shore, Till suns shall rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.

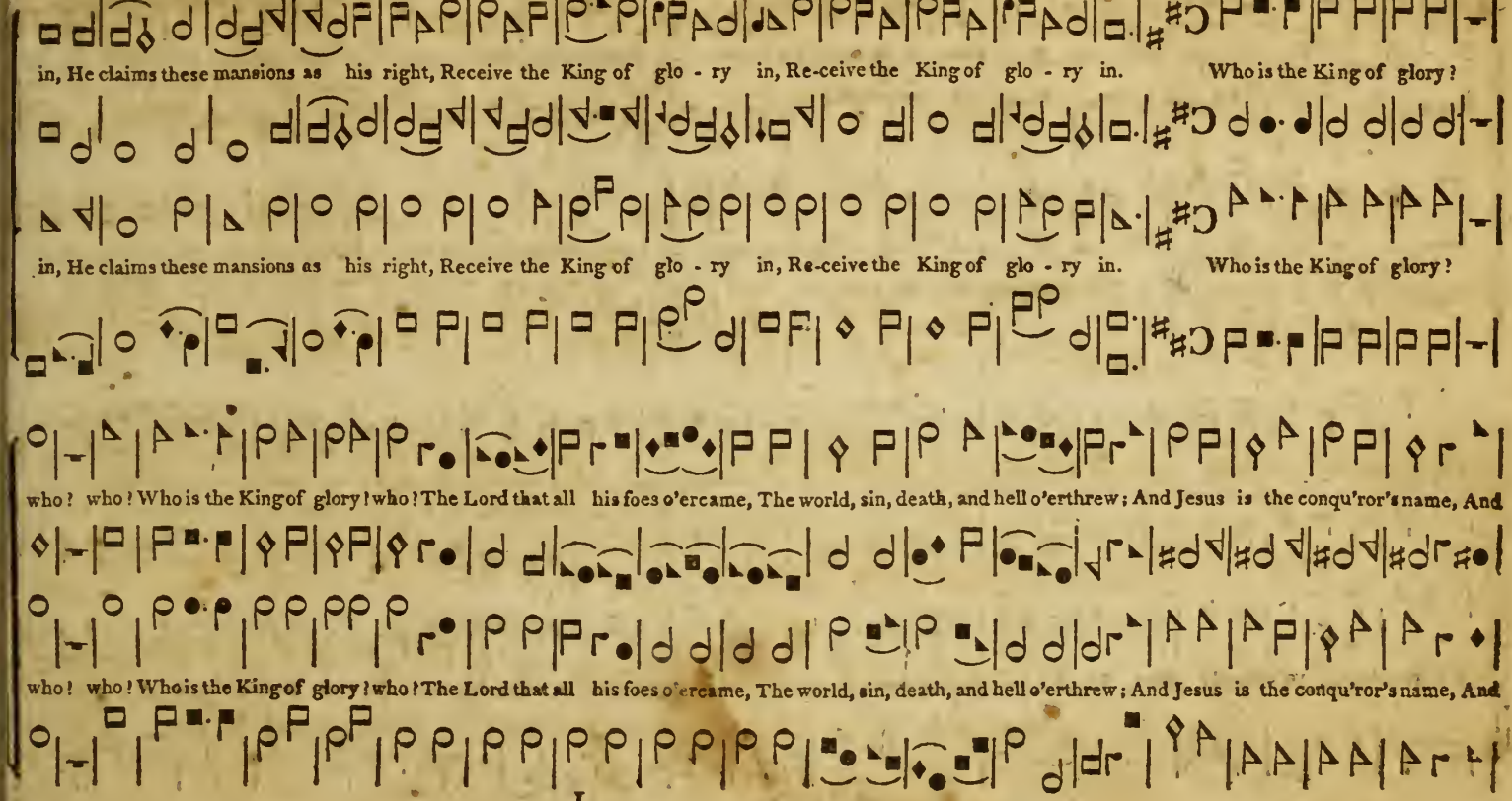

Our Lord is risen from the dead, our Jesus is gone up on high, The powers of hell are cap - tive led; Dragg'd to the portals of the
Our Lord is risen from the dead, our Jesus is gone up on high, The powers of hell are cap - tive led; Dragg'd to the portals of the

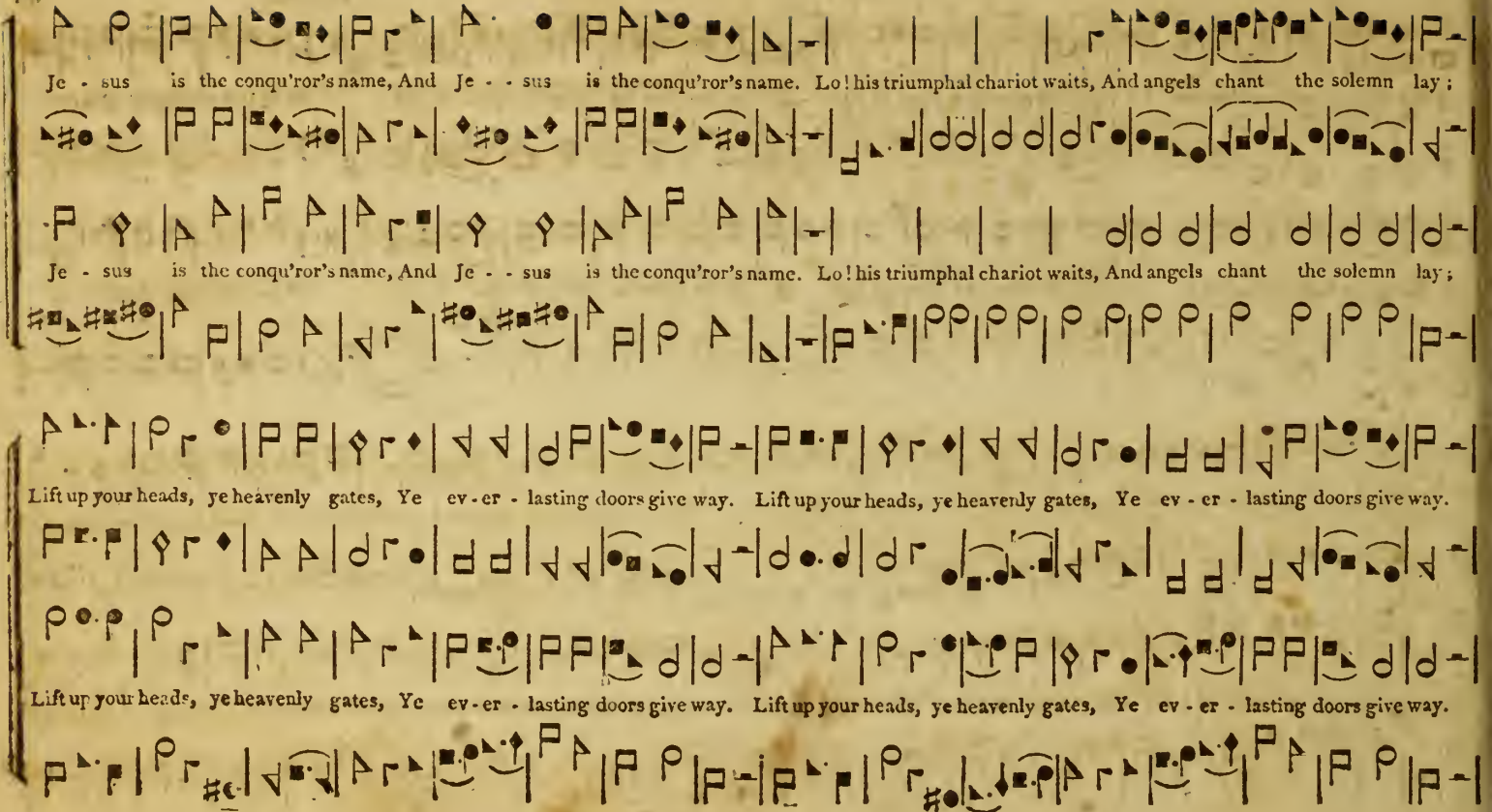
Unisons.


sky, The powers of hell are cap - tive led; Dragg'd to the portals of the sky, Dragg'd to the portals of the sky. There his triumphal chariot waits, And
sky, The powers of hell are cap - tive led; Dragg'd to the portals of the sky, Dragg'd to the portals of the sky. There his triumphal chariot waits, And

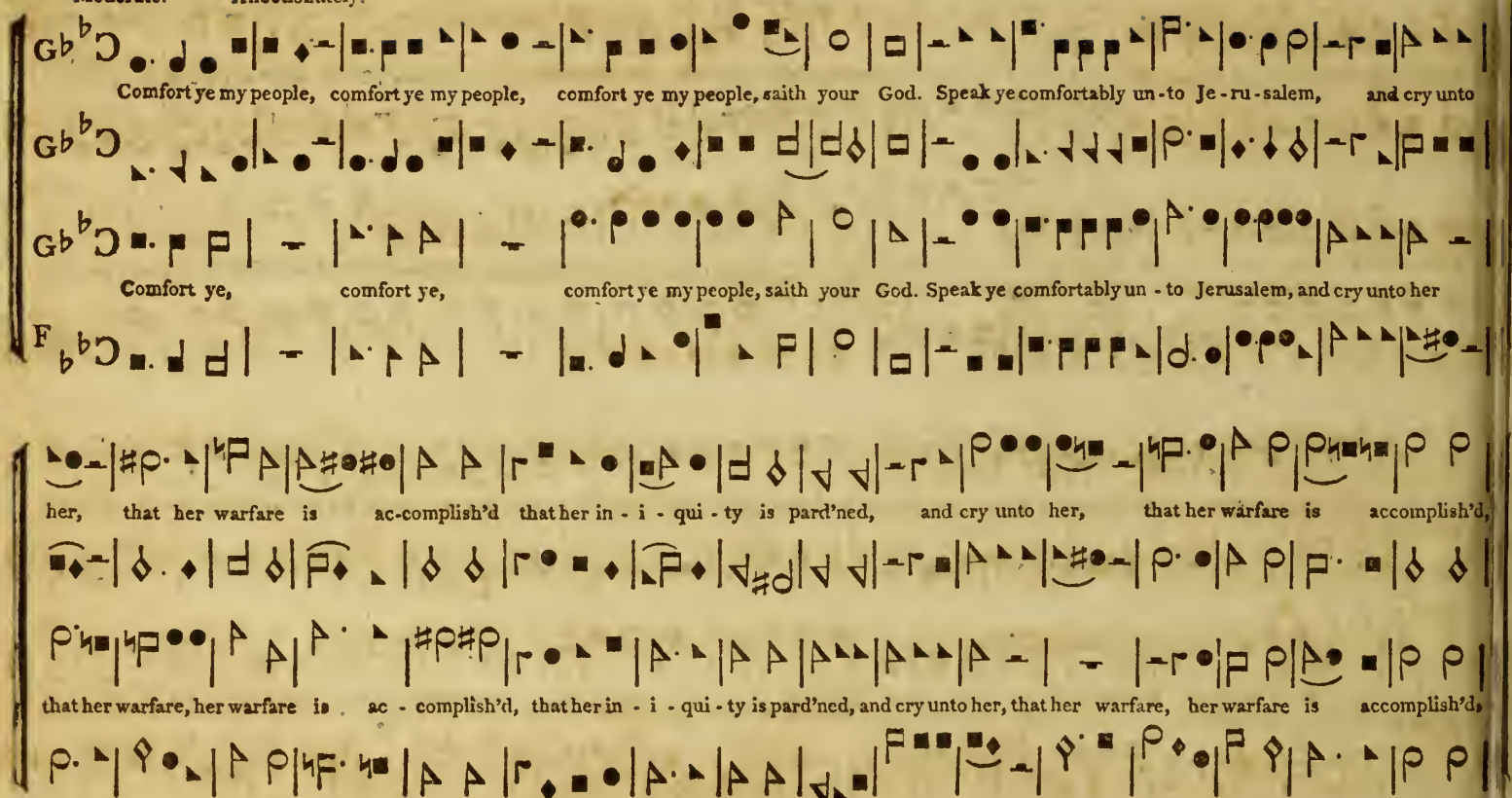

angels chant the solemn lay; Lift up your heads ye heavenly gates, Ye ev - er - lasting doors give way. Lift up your heads ye heavenly gates, Ye ev - er - lasting
angels chant the solemn lay; Lift up your heads ye heavenly gates, Ye ev - er - lasting doors give way. Lift up your heads ye heavenly gates, Ye ev - er - lasting
Moderate and Soft.
doors give way. Loose all your bars of mas - sy light, And wide un - fold the ra - dient scene, He claims these mansions as his right, Re - ceive the
doors give way. Loose all your bars of mas - sy light, And wide un - fold the ra - dient scene, He claims these mansions as his right, Re - ceive the

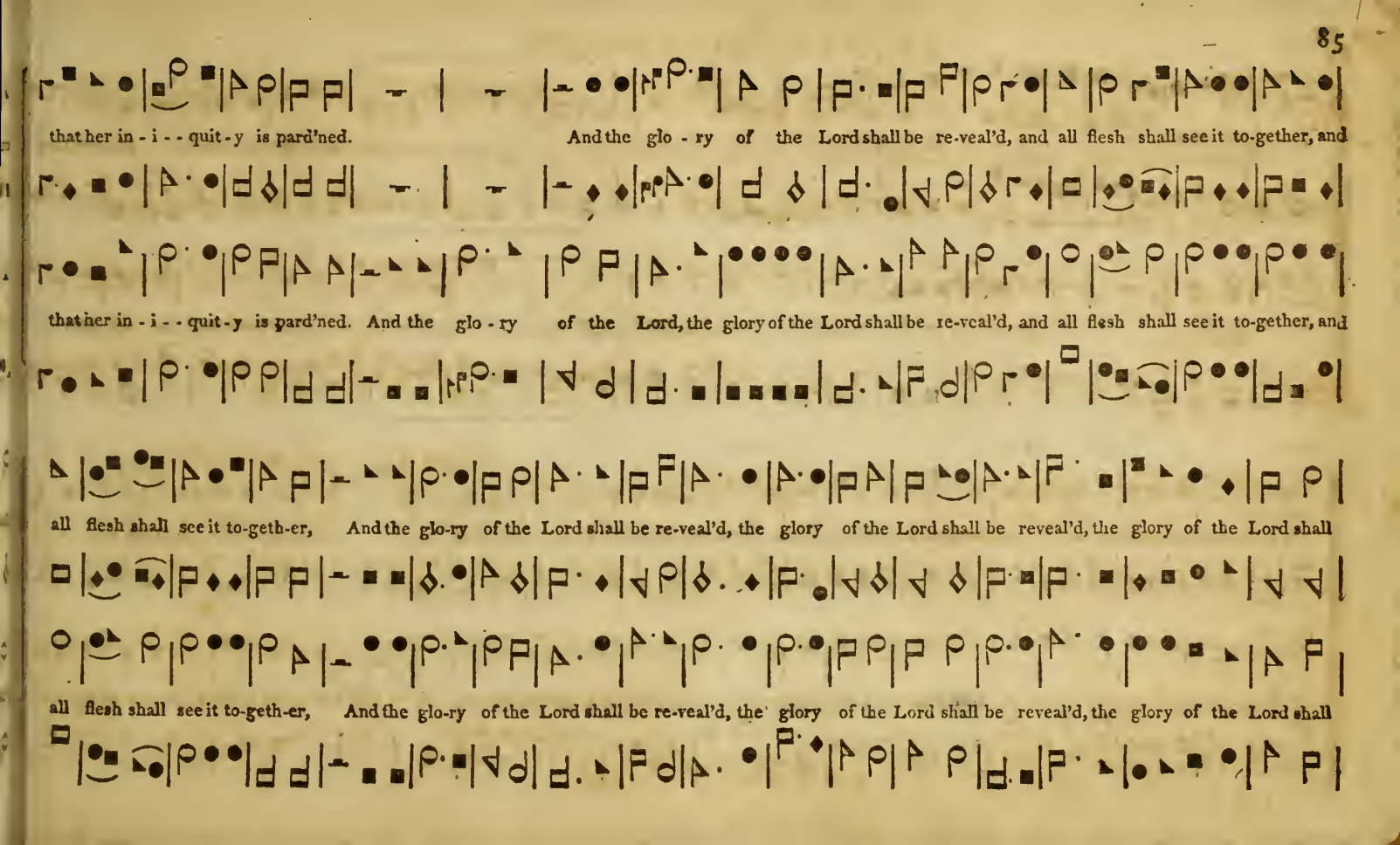

King of glo - ry in, He claims these mansions as his right, Re - ceive the King of glo - ry in, Re - ceive the King of glo - ry in.
King of glo - ry in, He claims these mansions as his right, Re - ceive the King of glo - ry in, Re - ceive the King of glo - ry in.
Loose all your bars of mas - sy light, And wide unfold the ra - dient scene, He claims these mansions as his right, Receive the King of glo - ry
Loose all your bars of mas - sy light, And wide unfold the ra - dient scene, He claims these mansions as his right, Receive the King of glo - ry

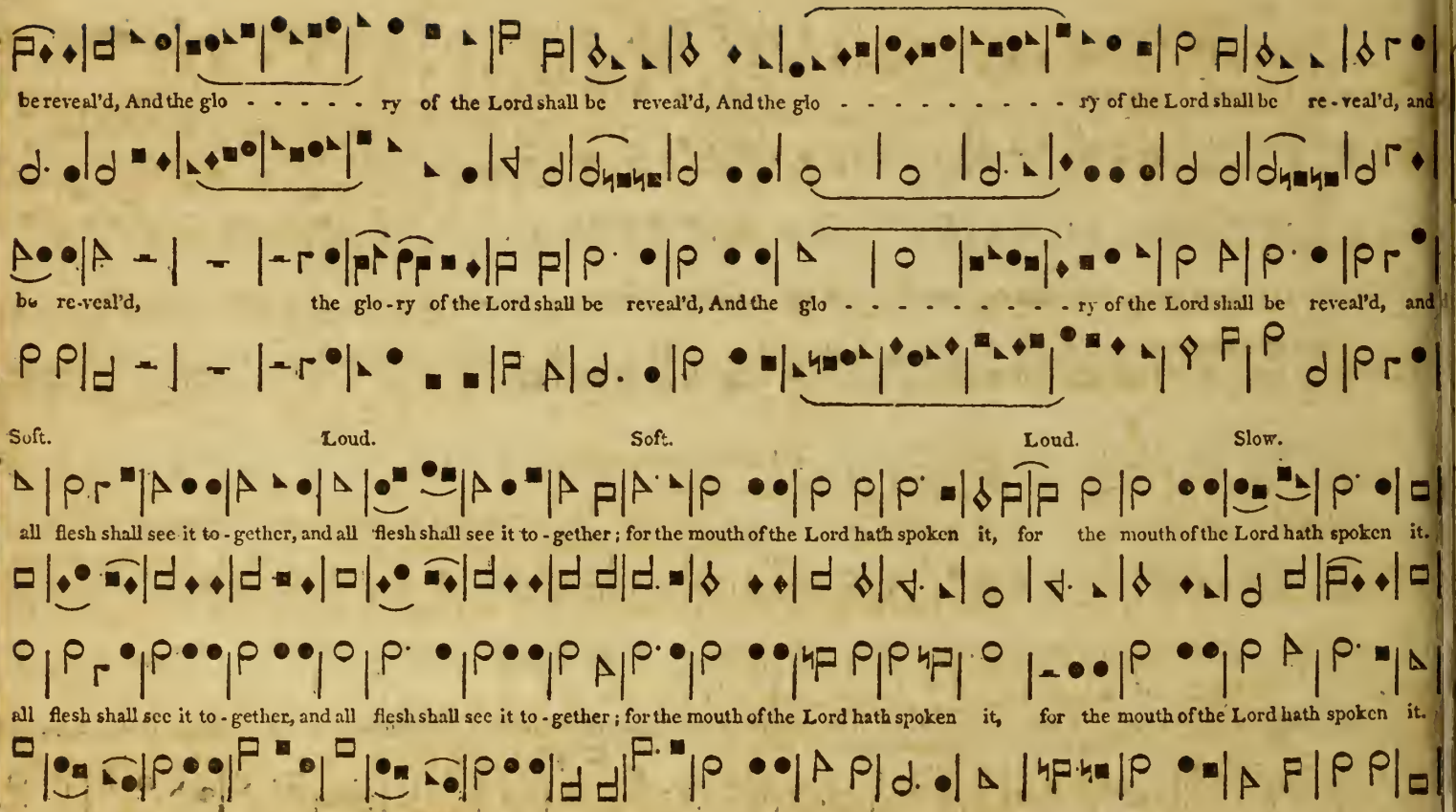

in, He claims these mansions as his right, Receive the King of glo - ry in, Re-ceive the King of glo - ry in. Who is the King of glory?
in, He claims these mansions as his right, Receive the King of glo - ry in, Re-ceive the King of glo - ry in. Who is the King of glory?
who? who? Who is the King of glory? who? The Lord that all his foes o'ercame, The world, sin, death, and hell o'erthrew; And Jesus is the conqu'ror's name, And
who! who! Who is the King of glory? who? The Lord that all his foes o'ercame, The world, sin, death, and hell o'erthrew; And Jesus is the conqu'ror's name, And


Je - sus is the conqu'ror's name, And Je - - sus is the conqu'ror's name. Lo! his triumphal chariot waits, And angels chant the solemn lay;
Je - sus is the conqu'ror's name, And Je - - sus is the conqu'ror's name. Lo! his triumphal chariot waits, And angels chant the solemn lay;
Lift up your heads, ye heavenly gates, Ye ev - er - lasting doors give way. Lift up your heads, ye heavenly gates, Ye ev - er - lasting doors give way.
Lift up your heads, ye heavenly gates, Ye ev - er - lasting doors give way. Lift up your heads, ye heavenly gates, Ye ev - er - lasting doors give way.

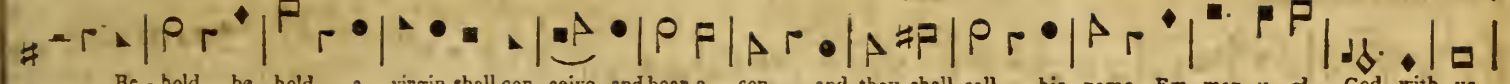
Who is the King of glory? who? who? who? Who is the King of glory? who? The Lord of boundless power possest; The King of saints and an - gels too;
Who is the King of glory? who? who? who? Who is the King of glory? who? The Lord of boundless power possest; The King of saints and an - gels too;
God over all, for-ev-er blest, God over all, for-ev-er blest, God over all, for - ev-er blest, God o-ver all, for-ev-er blest, for-ev-er blest.
God over all, for-ev-er blest, God over all, for-ev-er blest, God over all, for - ev-er blest, God o-ver all, for-ev-er blest, for-ev-er blest.


Moderate.
Affectionately.
Comfort ye my people, comfort ye my people, comfort ye my people, saith your God. Speak ye comfortably un-to Je-ru-salem, and cry unto
Comfort ye, comfort ye, comfort ye my people, saith your God. Speak ye comfortably un-to Jerusalem, and cry unto her
her, that her warfare is ac-complish'd that her in-i-qui-ty is pard'ned, and cry unto her, that her warfare is accomplish'd,
that her warfare, her warfare is ac-complish'd, that her in-i-qui-ty is pard'ned, and cry unto her, that her warfare, her warfare is accomplish'd.


that her in - i - - quit - y is pard'ned. And the glo - ry of the Lord shall be re-veal'd, and all flesh shall see it to-gether, and
that her in - i - - quit - y is pard'ned. And the glo - ry of the Lord, the glory of the Lord shall be re-veal'd, and all flesh shall see it to-gether, and
all flesh shall see it to-geth-er, And the glo-ry of the Lord shall be re-veal'd, the glory of the Lord shall be reveal'd, the glory of the Lord shall
all flesh shall see it to-geth-er, And the glo-ry of the Lord shall be re-veal'd, the glory of the Lord shall be reveal'd, the glory of the Lord shall

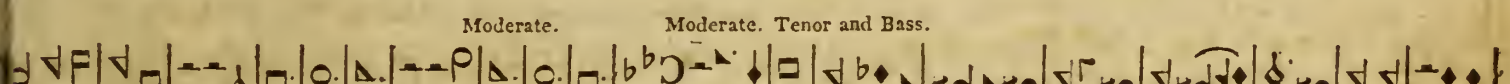

be reveal'd, And the glo - - - - - ry of the Lord shall be reveal'd, And the glo - - - - - - - - - ry of the Lord shall be re - veal'd, and
be re-veal'd, the glo-ry of the Lord shall be reveal'd, And the glo - - - - - - - - - ry of the Lord shall be reveal'd, and
Soft. Loud. Soft. Loud. Slow.
all flesh shall see it to - gether, and all flesh shall see it to - gether; for the mouth of the Lord hath spoken it, for the mouth of the Lord hath spoken it.
all flesh shall see it to - gether, and all flesh shall see it to - gether; for the mouth of the Lord hath spoken it, for the mouth of the Lord hath spoken it.

Moderate. Tenor and Bass. Loud. Soft.

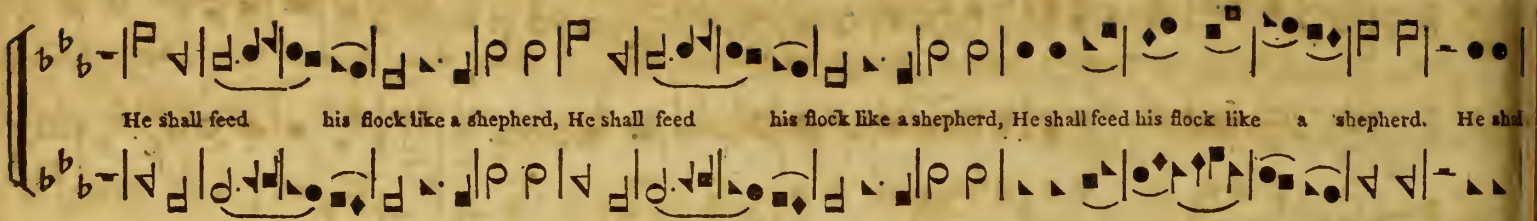


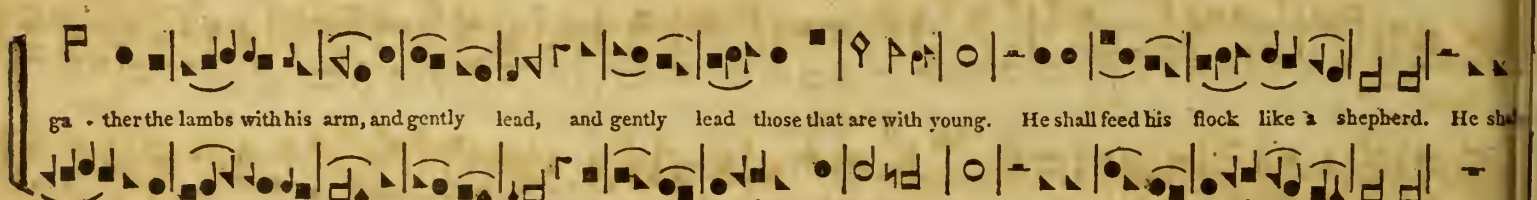
Lively- Treble and Counter.

Moderate. Moderate. Tenor and Bass.

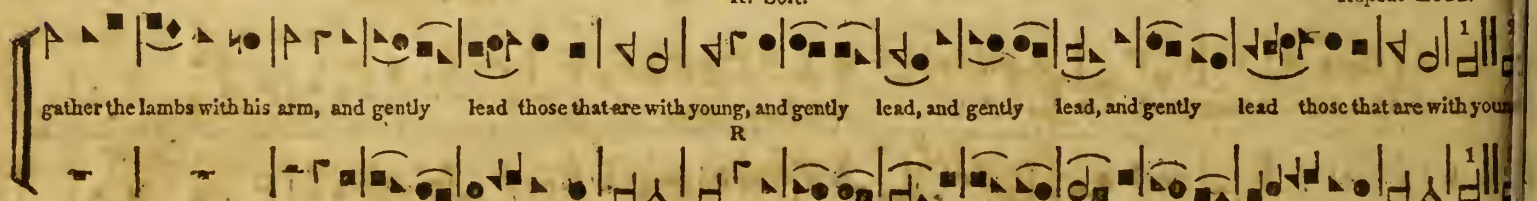


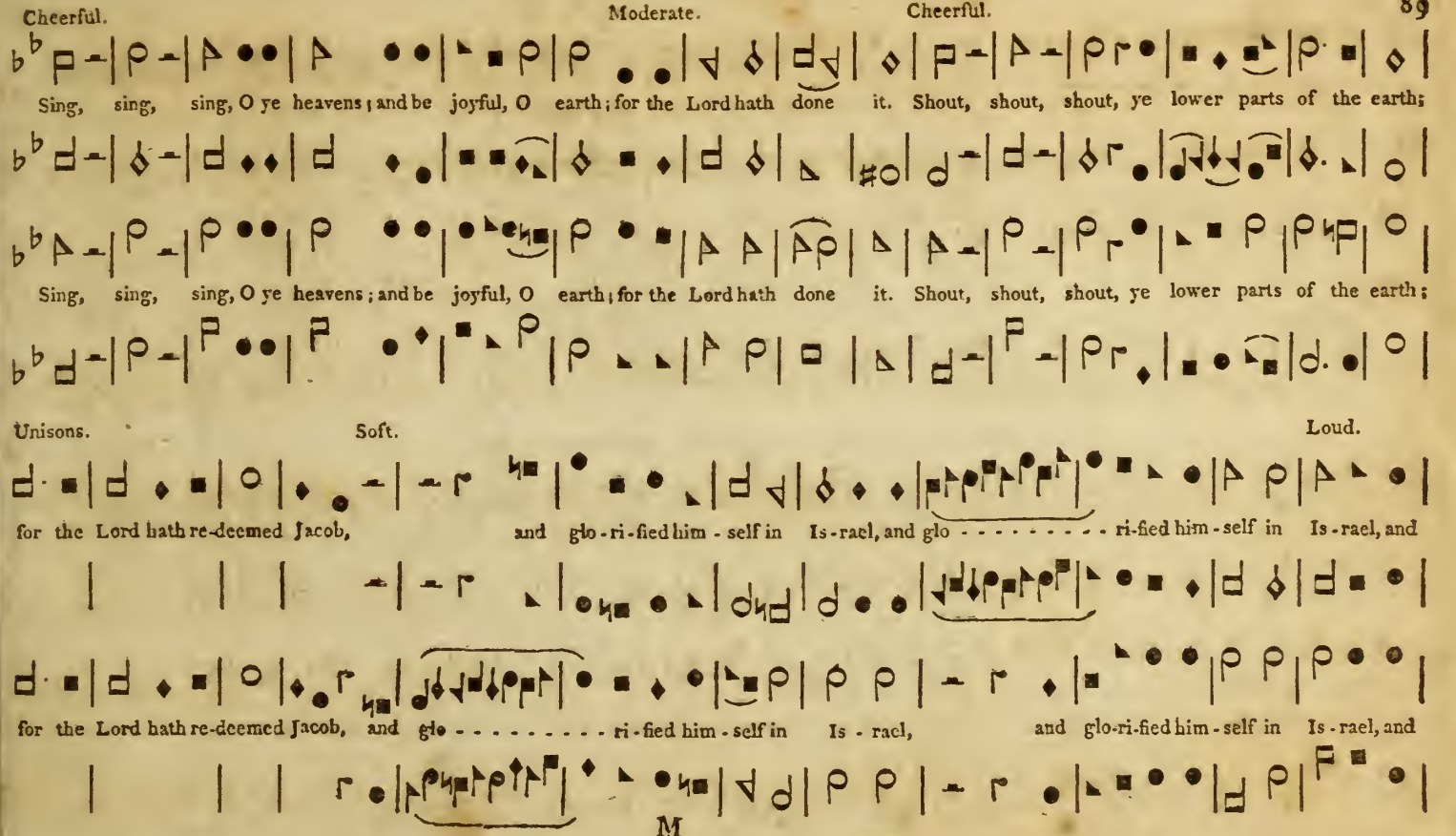
Soft. Loud.



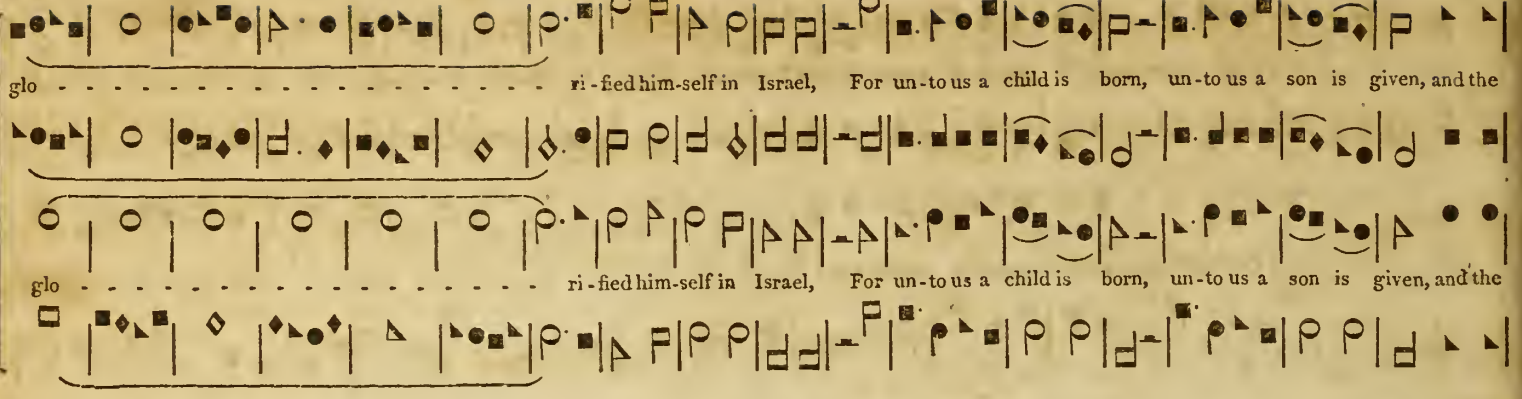


R. Soft. Repeat Loud.

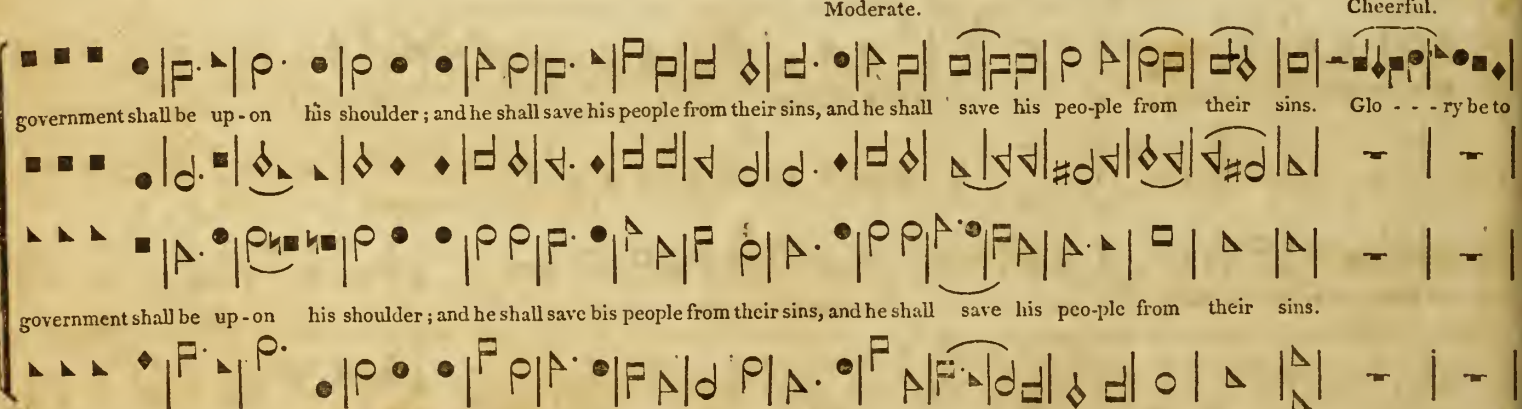


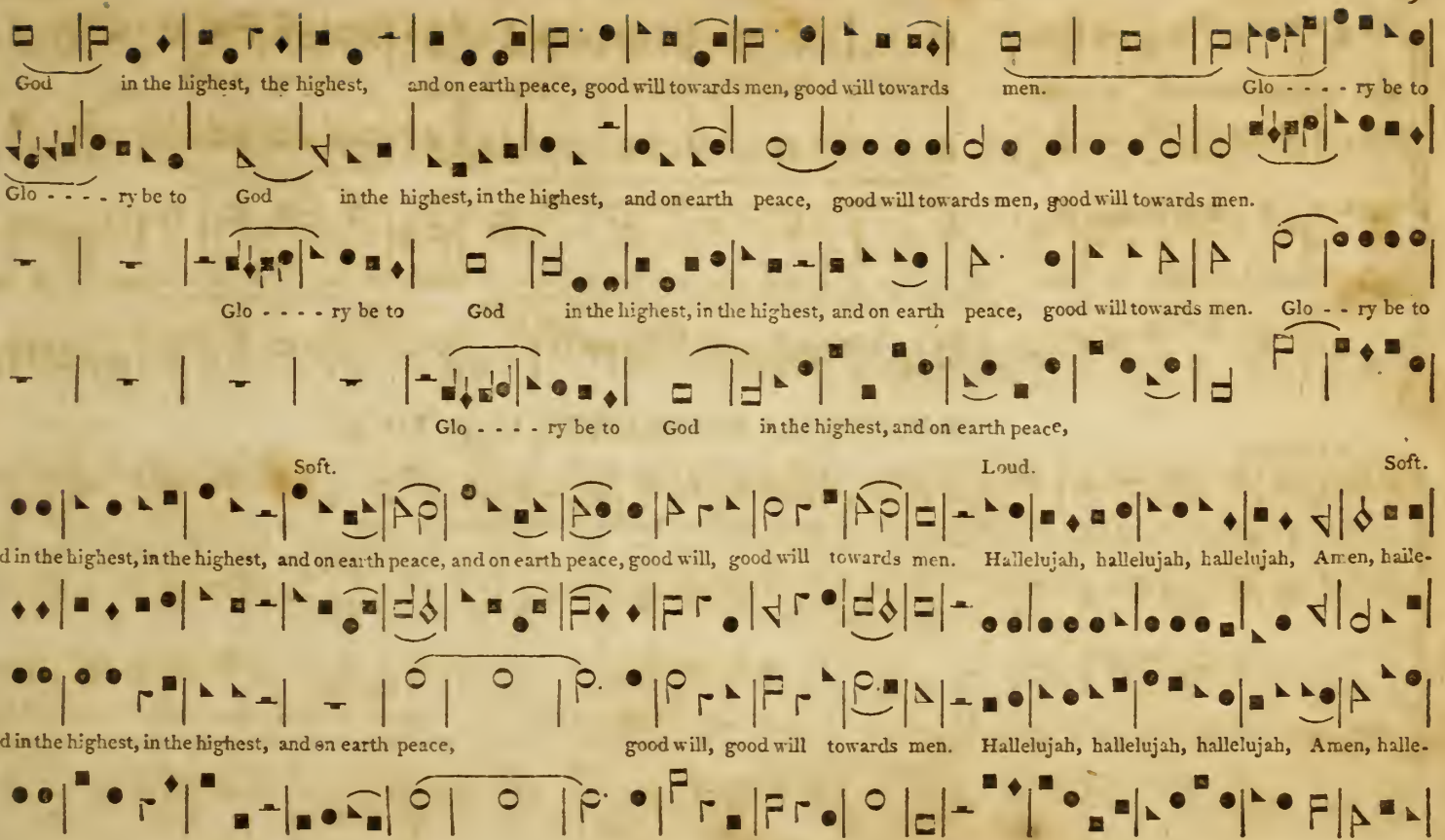

Cheerful.
Moderate.
Cheerful.
Sing, sing, sing, O ye heavens; and be joyful, O earth; for the Lord hath done it. Shout, shout, shout, ye lower parts of the earth;
Sing, sing, sing, O ye heavens; and be joyful, O earth; for the Lord hath done it. Shout, shout, shout, ye lower parts of the earth;
Unisons.
Soft.
Loud.
for the Lord hath re-deemed Jacob, and glo-ri-fied him-self in Is-rael, and glo - - - - - - - - - ri-fied him-self in Is-rael, and
for the Lord hath re-deemed Jacob, and glo - - - - - - - - - ri-fied him-self in Is - rael, and glo-ri-fied him-self in Is - rael, and

Soft. Loud.



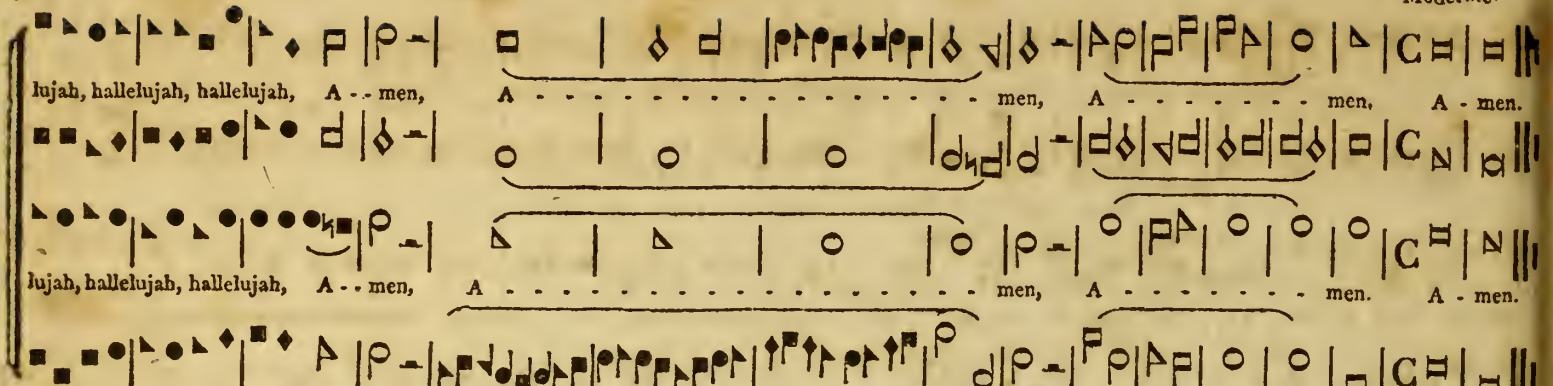
Moderate. Cheerful.




God in the highest, the highest, and on earth peace, good will towards men, good will towards men.
Glo - - - - ry be to
Glo - - - - ry be to God in the highest, in the highest, and on earth peace, good will towards men, good will towards men.
Glo - - - - ry be to God in the highest, in the highest, and on earth peace, good will towards men. Glo - - ry be to
Glo - - - - ry be to God in the highest, and on earth peace,
Soft.
Loud.
Soft.
God in the highest, in the highest, and on earth peace, and on earth peace, good will, good will towards men. Hallelujah, hallelujah, hallelujah, Amen, halle-
God in the highest, in the highest, and on earth peace, good will, good will towards men. Hallelujah, hallelujah, hallelujah, Amen, halle-

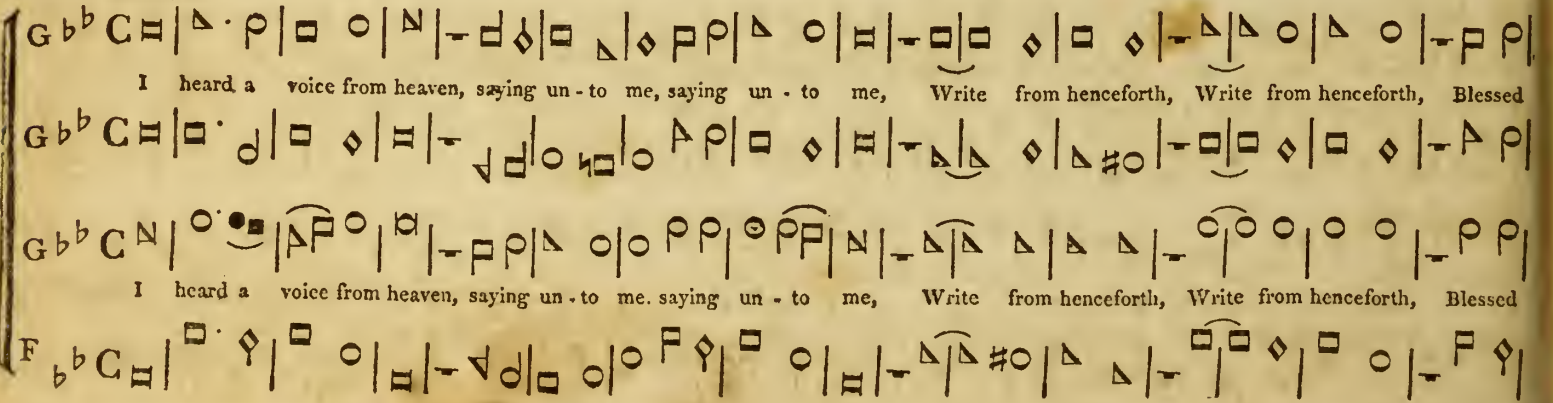
Loud.

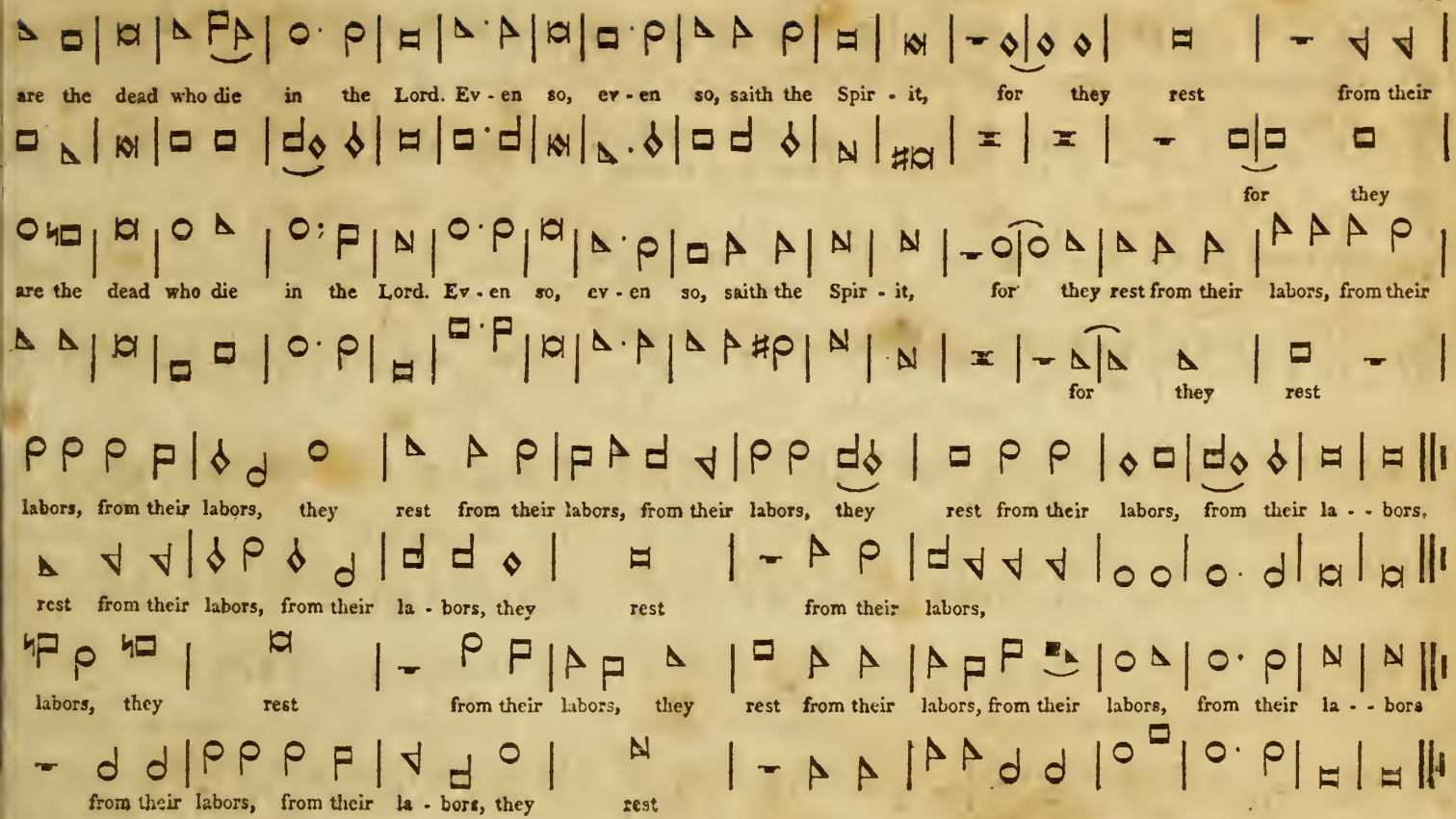
Moderate.

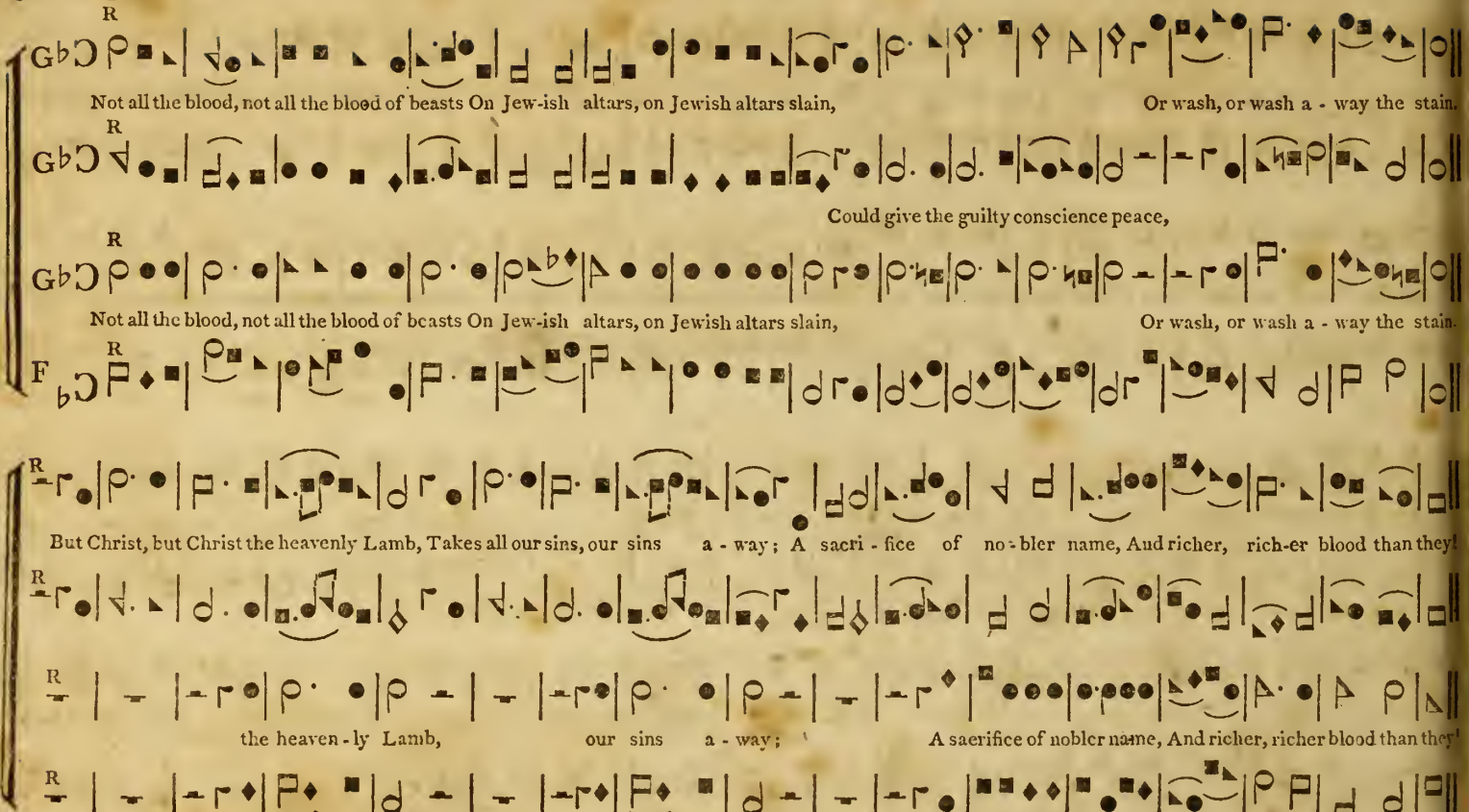


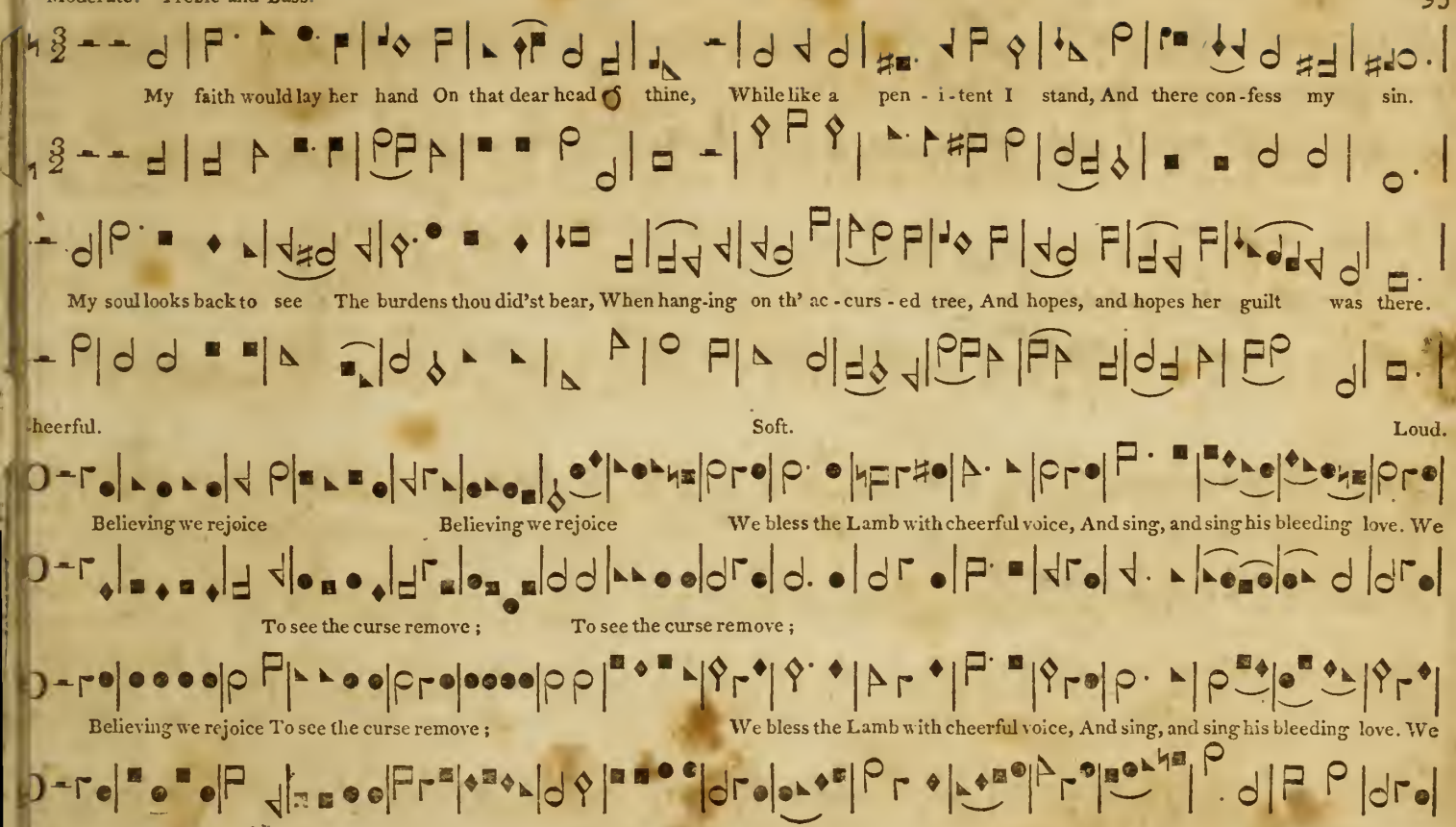
ANTHEM, REVELATION Chap. XIV.

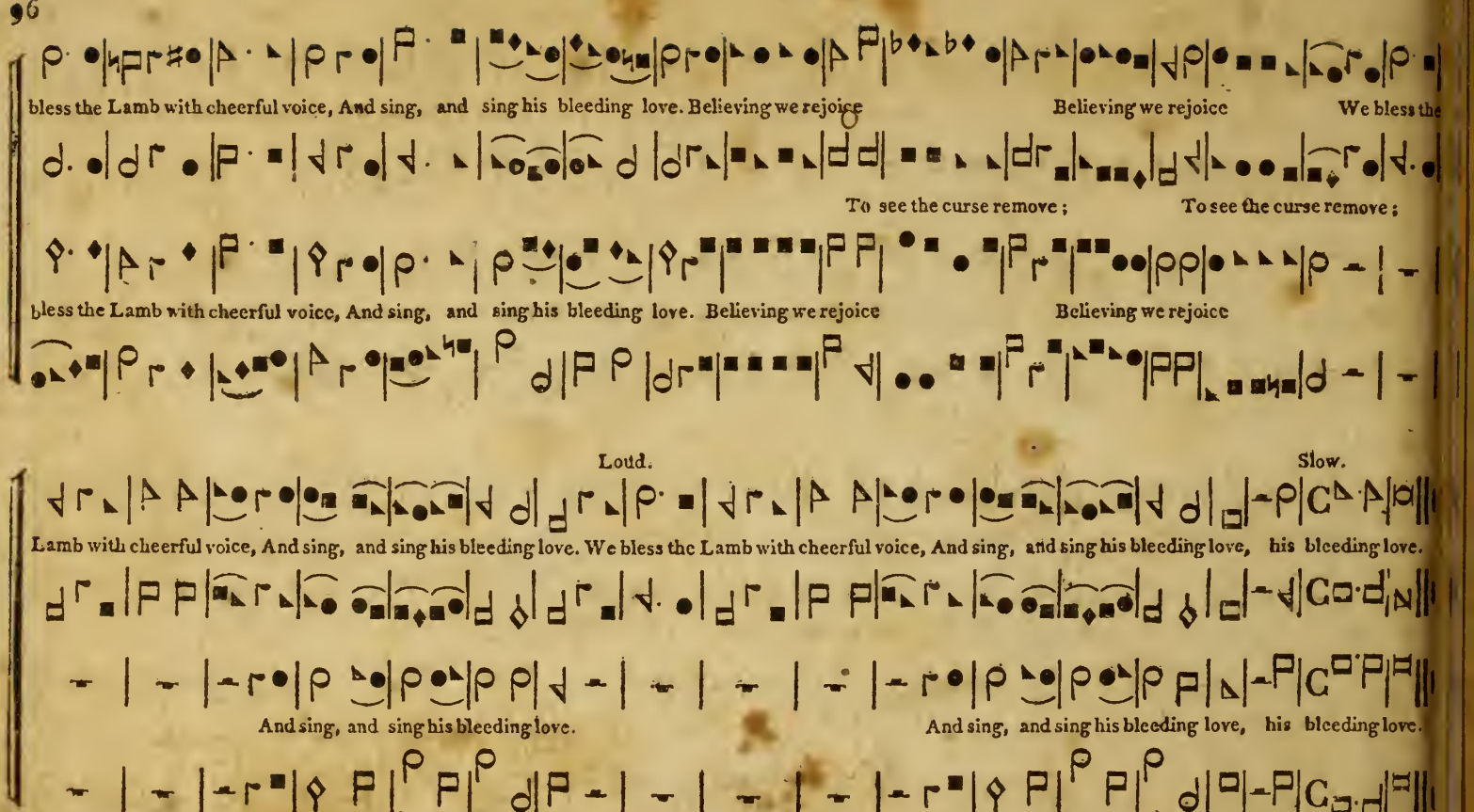
Moderate.




are the dead who die in the Lord. Ev - en so, ev - en so, saith the Spir - it, for they rest from their
for they
are the dead who die in the Lord. Ev - en so, ev - en so, saith the Spir - it, for they rest from their labors, from their
for they rest
labors, from their labors, they rest from their labors, from their labors, they rest from their labors, from their la - - bors,
rest from their labors, from their la - bors, they rest from their labors,
labors, they rest from their labors, they rest from their labors, from their labors, from their la - - bors
from their labors, from their la - bors, they rest


Not all the blood, not all the blood of beasts On Jew-ish altars, on Jewish altars slain, Or wash, or wash a - way the stain.
Could give the guilty conscience peace,
Not all the blood, not all the blood of beasts On Jew-ish altars, on Jewish altars slain, Or wash, or wash a - way the stain.
But Christ, but Christ the heavenly Lamb, Takes all our sins, our sins a - way; A sacri - fice of no-bler name, And richer, rich-er blood than they!
the heaven - ly Lamb, our sins a - way; A sacrifice of nobler name, And richer, richer blood than they!


My faith would lay her hand On that dear head of thine, While like a pen - i-tent I stand, And there con-fess my sin.
My soul looks back to see The burdens thou did'st bear, When hang-ing on th' ac - curs - ed tree, And hopes, and hopes her guilt was there.
Cheerful.
Soft.
Loud.
Believing we rejoice
Believing we rejoice
We bless the Lamb with cheerful voice, And sing, and sing his bleeding love. We
To see the curse remove ;
To see the curse remove ;
Believing we rejoice To see the curse remove ;
We bless the Lamb with cheerful voice, And sing, and sing his bleeding love. We


bless the Lamb with cheerful voice, And sing, and sing his bleeding love. Believing we rejoice
Believing we rejoice
We bless the
To see the curse remove;
To see the curse remove;
bless the Lamb with cheerful voice, And sing, and sing his bleeding love. Believing we rejoice
Believing we rejoice
Loud.
Slow.
Lamb with cheerful voice, And sing, and sing his bleeding love. We bless the Lamb with cheerful voice, And sing, and sing his bleeding love, his bleeding love.
And sing, and sing his bleeding love.
And sing, and sing his bleeding love, his bleeding love.